



FEDERAL BUREAU OF INVESTIGATION

# **TOKYO ROSE ESPIONAGE CASE**

## **PART 1 OF 1**

Form No. 3

LOS ANGELES, CALIFORNIA

THIS CASE ORIGINATED AT

FILE NO. [REDACTED]

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## SUMMARY REPORT

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DETAILS:

I. BACKGROUND

The subject, as IKUKO TOGURI, was born at Los Angeles, California, on July 4, 1916. In 1921, she and her family moved to Calexico, California, and there she attended grammar school. In 1928, the TOGURI family moved to San Diego, California, and while there IKUKO attended the Logan Street Grammar School. In 1927, the family moved back to Los Angeles.

From 1927 to 1930, the family and the subject resided at 1620 East Thirty-Eighth Street, and from 1930 to 1942 (when the family was evacuated), they lived at 11630 Bandera Avenue, Los Angeles. During those years the family operated the Wilmington Avenue Market, 11631 Wilmington Avenue, Los Angeles.

In Los Angeles the subject attended the following schools:

Vernon Avenue Grammar School	9/26/27-2/3/28
McKinley Junior High School	2/4/28-1/25/31
Compton High School	1/26/31-6/22/33 (graduated)
Compton Junior College	9/18/33-2/3/34
University of California at Los Angeles	2/26/34-10/31/34, when she dropped out of school, reportedly for an appendectomy, and returned in September 1936, continued until 1/31/40, at which time she received her Bachelor's Degree.
"	2/40-6/40 (graduate work)

From June 1940 until June 1941, she was employed in the Wilmington Avenue Market helping her father operate the business.

Subject's family consist of her father, JUN, and mother, FUMI, both of whom were born in Japan. Her mother died May 24, 1942, in the Tulare Assembly Center. Besides her parents she has a brother, FRED KOICHIRO, born November 1, 1910, in Japan; and two sisters, IREZ HISA and JUNE MISUE, born in 1923 and 1919, respectively, in California.

On July 5, 1941, the subject sailed for Japan on the SS ARABIA MARU. The family was evacuated from Los Angeles in the spring of 1942, and first went to the Tulare Assembly Center, Tulare, California. Thereafter, they were sent to the Gila River Relocation Center, Rivers, Arizona. In 1944, JUN and FRED set up the DIAMOND TRADING COMPANY at

1012 North Clark Street, Chicago, Illinois, and subject's two sisters subsequently moved to Chicago. After the evacuation, JUNE returned to Los Angeles and took over the management of the Wilmington Street Market. The father and brother are still residing in Chicago.

Investigation conducted in Los Angeles and Chicago on the subject failed to disclose any derogatory information of a subversive nature. Of the many people interviewed who had known the subject prior to her departure from the United States, no positive evidence of pro-Japanese sympathies was developed.

Early in 1941, subject's mother, FUMI, received communication from her sister, Mrs. SHIZUKO HATTORI, 825 Unara-Machi, Setagaya-Ku, Tokyo, Japan, requesting that FUMI go to Tokyo in view of her sister's ill health. FUMI was an invalid and unable to travel, and as the subject had completed her education it was decided by the family to send the subject to Tokyo to assist her aunt. Mr. HATTORI operated a tailoring establishment and employed thirty or forty people. Third-class passage was obtained by the subject on the SS ARABIA MARU. The subject's family reportedly gave her \$200 or \$300 for the trip. According to subject's family, this was her first and only trip to Japan. She departed from the United States on July 5, 1941.

## II. CITIZENSHIP

### BIRTH:

An authenticated copy of birth certificate can be obtained from the Los Angeles City Health Department, Division of Vital Statistics, Birth & Death Records, 116 Temple Street, Los Angeles, which will be admissible on production and will prove the following:

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Certificate Number 4112, Volume 123, shows that IKUKO TOGURI was born on July 4, 1916 at 947 Denver Avenue, Los Angeles, California. Her father and mother are JUN TOGURI and FUMI TOGURI. Their residence was 947 Denver Avenue. Both of subject's parents were born in Japan. The occupation of the father was merchant, mother was housewife. IKUKO was the second child born of the parents. The birth certificate was signed by TOURE AUSAI, midwife, 125 North Central Avenue, Los Angeles, and was filed with the Division of Vital Statistics and recorded on July 10, 1916.

#### VOTING RECORDS:

Registrar of Voters for Los Angeles County, 808 North Spring Street, can produce voting records which will reflect the following:

The subject as IVA TOGURI registered as a voter in Los Angeles County on July 17, 1940, Affidavit of Registration Number C-406113, signed IVA I. TOGURI, residence 11630 Bandera Avenue, Los Angeles, California, sworn to before RUTH JENKINS, Deputy Registrar of Voters, on July 17, 1940.

In the affidavit TOGURI declares that she is a citizen of the United States and a resident of the State of California, County of Los Angeles. She gave her occupation as a pre-Medical student, stated she was born in California, and registered as a Republican.

The records further showed that she registered in Willowbrook, Precinct Number 2, and that she did vote in the 1940 General Election. This was her first registration as a voter in Los Angeles County.

#### STATE DEPARTMENT:

The State Department can produce the following documents which are on file with the Department, Washington, D. C., and which concern the subject:

An application for passport to return to the United States for permanent residence was filed by IKUKO TOGURI on September 8, 1941, before Vice-Consul FREDERICK J. MAKI in Tokyo. The application shows her date and place of birth, description, parents, and U. S. residence, which are set out in this report. It shows her Tokyo address as c/o H. HATTORI, 825 Unane-Michi, Setagaya-Ku,

Attached to the application is an affidavit "executed by a person born in the United States of alien parents, who is applying for the

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first time for a passport". This reflects her departure from the United States on July 5, 1941, on the SS ARABIA MARU. It gives the names, addresses and birthplaces of her relatives, and her education in the United States. The affidavit was endorsed by Vice-Consul MANN and had attached to it two documents. One was a copy of a family census register (Koseki Tohon) issued by the office of Honjo Ward, Tokyo, Japan, on August 2, 1941. The second was a Certificate of Identity (Shashean Shomei), issued by the Setagaya Police Station, Tokyo, Japan, August 22, 1941. Affidavit was filed December 29, 1941, by JUN TOGURI, subject's father, identifying the subject as his daughter.

"Statement regarding Presumption of Repatriation under Section 402 of the Nationality Act of 1940, to accompany the passport application of IKUKO TOGURI." This instrument is an affidavit dated September 8, 1941, executed by Vice-Consul MANN. It indicates evidence has been submitted to the Consul that TOGURI has not performed any acts mentioned in Section 401 (C) and (D) of the Nationality Act of 1940, and is believed to be satisfactory to this date.

An affidavit dated December 8, 1941, executed by Vice-Consul MANN, entitled, "Statement concerning dual citizenship, American-born citizen of Japanese parentage residing in Japan," states that TOGURI advised Vice-Consul MANN that she does not possess dual nationalities, Japanese as well as American. The affidavit states "This is borne out by a certified copy of her family census register, which shows that the Japanese registration authorities recognized that she has renounced her Japanese nationality".

Memorandum dated September 2, 1942, reflects that TOGURI notified the Japanese authorities that she had voluntarily renounced repatriation. This information was furnished to the State Department through a communication from the American Legation, Bern, Switzerland.

Memorandum in the State Department files dated October 22, 1943, reflected that the Department had ruled that she was entitled to a passport to return to the United States, and made mention of the provisions of Section 402 of the Nationality Act of 1940.

#### SWISS CONSULATE, TOKYO:

On March 30, 1942, the subject filed an application for evacuation at the Swiss Consulate in Tokyo, on which application she gave the following information: Birth, July 4, 1916, Los Angeles, California; single; occupation, student; date of arrival in Japan, July 25, 1941; passport number, none, but entered on an affidavit issued by the Immigration officials, U. S., on July 1, 1941, and valid until January 1, 1942. It was signed,



"IKUKO TOGURI". The application was accepted by the Swiss Legation.

On September 2, 1942, subject filed a document with the Swiss Legation in which she said, "I hereby wish to express my wish to remain in Japan for the present and hereby withdraw my request to be evacuated".

#### **FAMILY REGISTER:**

After the termination of hostilities, CIC Agents attempted to locate the family record (Koseki-tohon) of IKA TOGURI through her aunt, SHIZU HARTOMI, in Tokyo, and her cousin, SANDSKI HARTOMI, without success. These Japanese advised that they had no knowledge of TOGURI's applying for Japanese citizenship, but had she done so she would have registered either at their Koseki-tohon or in one of her own. To their knowledge this was not done.

Special Agent FREDERICK G. TILMAN was unable to locate the family record in Japan.

Subject in her own signed statement stated that her mother, KUMI, caused her to be expatriated from Japanese nationality through the Japanese Consul General in Los Angeles. She did not know the date of the expatriation certificate but did know the loss of Japanese nationality appeared in the family register (Koseki-tohon) at the Monjo Ward Office, Tokyo.

#### **MARRIAGE:**

The Home Ministry Police maintain a police card on individuals. The police card on PHILIP D'AGUIÑO was obtained by Special Agent FREDERICK G. TILMAN from [redacted] at Tokyo through [redacted]. The original card has been submitted to the Bureau for complete translation. The card reflects the following information:

Name	PHILIP D'AGUIÑO (spelled D'Aguino)
Date of Birth	March 26, 1921
Place of Birth	Naka-Ku, Yokohama, Japan
Citizenship	Portugal
Race	Mixed blood
Religion	Christian
Occupation	Member of Domei, Taushin Sha, European-U. S. Section
Father	JOSEPH D'AGUIÑA, citizen of Portugal
Mother	YUKI KIKUCHI, native of Kanagawa, Japan

Wife

IKUKO TOGURI, born July 4, 1916, place not given;  
occupation, typist, Danish Legation

It is to be observed that under the printed space  
captioned "Wife" there is inserted the word "Naisai," or common-law wife.

### III. ORGANIZATION AND OPERATION OF RADIO TOKYO

Major SHIGETSUGU TSUNEISHI, I.J.A.  
130 Atano-Yama, Kochi-Fu  
Kochi-Ken, Japan

TSUNEISHI, from November 1940 to June 1945, was a General Staff Officer, 8th Section, 2nd Bureau, of the General Staff, General Headquarters, Imperial Japanese Army, and as such was in charge of propaganda and the collection of news and information regarding the military activities of Americans. The 2nd Bureau is an intelligence bureau but is not part of the Tokumu Kikan, the Japanese intelligence agency. The results of this agency are collected for the 2nd Bureau, which analyzes and disseminates information. The propaganda of which TSUNEISHI was in charge was against foreign countries, both neutral and enemy, and he was in charge of every branch.

Major General SEIFUKU OKAMOTO was Chief of the 2nd Bureau and he had pointed out to TSUNEISHI that Radio Tokyo propaganda was unsatisfactory. It was decided to have specialists of foreign nationalities work in connection with Radio Tokyo and, therefore, General OKAMOTO sent telegrams to each Japanese Army unit asking for suitable Allied prisoners in POW camps.

As a result of this, in June or July 1942, Major CHARLES H. COUSENS arrived at Tokyo by plane. He first met COUSENS in the reception room of the 2nd Bureau, and informed him of Radio Tokyo problems, asking his cooperation in improvement of broadcasting methods. COUSENS did not wish to cooperate but subsequently agreed to do so provided he would be

working behind the scenes and not announcing on the radio. At that time Radio Tokyo was directly controlled by the Information Bureau of the Japanese Cabinet, and COUSENS was transferred to the Information Board, although he remained a prisoner of war.

In this status COUSENS resided at the Dai Ichi Hotel in civilian clothes and without guard, but was checked occasionally through the Shimbashi Police Station.

Captain WALLACE E. INCE, aka Ted Ince, U. S. Army, was recommended about a month after COUSENS in the same manner, from the Philippines, as was a Filipino officer named NORMAN REYES. Both were flown to Tokyo. They were selected because of prior experience in radio broadcasting in Manila. They were both transferred to the Information Board and lived at the Dai Ichi Hotel, all three men receiving a salary of 250 yen per month. In addition, their hotel charges were paid. The Dai Ichi Hotel is the newest hotel in Tokyo and subsequently became the field grade officers' quarters for the U. S. Army. Neither INCE nor REYES raised as big an objection to participating in the work as did COUSENS.

Upon the order of his intendent officer, TSUNEISHI at a meeting of the Kaigai Hoso Iinkai (Committee on broadcasting against foreign countries) suggested that a new program be directed to the U. S. Army in the South Seas. Members of the committee consisted of representatives from the Foreign Affairs Ministry, the Information Board, Navy and Army, TSUNEISHI being representative of the latter.

Radio Tokyo personnel asked the prisoners of war to select a name for the program. The name "Zero Hour" was selected by COUSENS, INCE and REYES, and commenced in about March 1943. He does not know how TOGURI was selected. He does not speak English, but visited the program four or five times for encouragement. He did not order recordings made; he never saw any records, and, as far as he knows, the Japanese Army did not require transcriptions. Records, however, were made at Camp Surugadai, a prisoner of war camp.

Scripts for the broadcast over Radio Tokyo were made and the original and five copies were distributed as follows: The original and last copy were retained at Radio Tokyo, and one copy each sent to the Army General Staff, Foreign Affairs Office, Information Bureau, Navy and Communications Ministry. Translation of these programs into Japanese were the only ones that reached TSUNEISHI's desk. He paid no attention to these scripts in the early part of the program, but in the latter part of 1944 when the program was criticized because of loose supervision he asked for translations

prior to broadcasting. Previously the scripts were delivered to him after the broadcasts had been made.

TSUNEISHI was transferred from his position in the 2nd Bureau to Shikoku, Japan, in April 1945, and was not in Tokyo on VJ Day. He believes that all broadcasting records were burned upon surrender, as all Government organizations burned their records at the end of the war. It should be noted that the War Ministry Building was entirely cleaned out by the American forces for use as the International Tribunal, and the Navy buildings were burned by the Army Air Forces.

TSUNEISHI said that Radio Tokyo was short of funds for foreign work and could not obtain suitable announcers. He does not know exactly how TOGURI was chosen, but believes it was by chance. He had talked with TOGURI and after she joined the "Zero Hour" he dined her on three or four occasions for encouragement, for he as an Army officer saw the effect on the American side and appreciated her efforts. The name of TOKYO ROSE was popular, and she had received many praises from the Japanese. TOGURI did not dislike her work in all probability, and enjoyed being highly praised and talked about. TOGURI never mentioned her American citizenship to him, and he personally did not know she was an American citizen until June 21, 1946.

TSUNEISHI is a graduate of the Japanese Military Academy (Shikan Gakko); has been in the Army thirteen years, and is now jobless.

IZAMU YAMAZAKI  
Radio Tokyo, Kojimachi-Ku

At the inception of the "Zero Hour," YAMAZAKI was in the Second Section of Radio Tokyo and working with French broadcasts. On August 7, 1943, he became Assistant Chief of the American Section and was supervisor of the "Zero Hour". The "Zero Hour" was suggested by General Staff, I. J. A., through Major TSUNEISHI of its Information Section. At this time SHINJOJO SAWADA was Chief of the First Section, Radio Tokyo, Overseas Department, which had to do with news commentaries and planning of programs. YAMAZAKI had little to do with the program as it was in the hands of GEORGE MITSUSHIO, who had charge of the program in accordance with instructions from SAWADA, Chief of the First Section.

He heard one program in September 1943. COUSENS and REYES were broadcasting, INCE was working on the turntables, and TOGURI was not on the program. He saw the program about seven times.

Live programs were not recorded. Prisoner of war messages were either recorded or read by announcers. Scripts were censored but broadcasts were not checked at time of delivery. He does not know whether they were monitored by General Staff or the Censorship Department. Scripts and records were destroyed in August or September 1945 to make room for American forces. Records were on the third floor of the building.

An examination of the Record Room by Special Agent FREDERICK G. TILLMAN of the FBI and Counter Intelligence Agent [REDACTED] failed to disclose any records. The radio station's log was destroyed at the same time as the records, and was probably burned.

The "Zero Hour" was not managed much by the radio station but was run by GEORGE MITSUCHIO, KENKICHI OKI, aka Ken Oki, and SEIZO HUCA, who received their orders from the Army. The scripts set out subsequently in this report were shown to YAMAZAKI, and he said they followed the general pattern of TOGURI's part on the "Zero Hour".

YUKIO IKEDA  
Personnel Affairs, Administrative Section  
Broadcasting Corporation of Japan  
Tokyo, Japan

Since May 1944, he has been in this position, and during the war years he was with the Hiroshima Central Radio Broadcasting Station (JOIK). He succeeded KAMEICHI SUGIMOTO, who is now Chief of the Broadcasting Division, Matsuyama Station, Shikoku, Japan.

The "Zero Hour" broadcasts were made according to the guidance of the Board of Information attached to the Cabinet, and the Imperial Japanese Army General Staff.

IKEDA knows nothing of the "Zero Hour" or TOGURI prior to May 1944, when he became associated with Radio Tokyo. He produced the employment record of TOGURI, which indicates that she was termed a "shokutaku," or temporary employee. Her employment was approved by the Chief of the Overseas Broadcasting Division, SHIN YANO, former Minister to Spain, and now unemployed. It is possible that YANO knew nothing of it as the Chief of Personnel Affairs decides in his name.

The Chief of Personnel Affairs, KOSABURO ISHIHARA, who

approved her employment, was killed in an airplane in January 1945. The employment record reflects that TOGURI was first employed August 23, 1943, and was terminated September 26, 1945. The employment card signed by IKEDA on June 4, 1946, has been transmitted to the Bureau for complete translation.

IKEDA also produced copies of the charter of the Broadcasting Corporation of Japan in English. These described ECJ as a public utilities corporation established August 6, 1926, under the provisions of the Civil Code of Japan. ECJ is subject to the control of Governmental authorities. The correct name of the corporation is Shadai Hajin Nippon Hoso Kyokai, and is commonly known as the Nippon Hoso Kyokai, or the Broadcasting Corporation of Japan. Copy of the charter has been forwarded to the Bureau.

According to IKEDA, there is nothing in the rules of the company which would prohibit the employment of foreigners.

#### IV. TOGURI'S ACTIVITIES ON THE "ZERO HOUR"

GEORGE MITSUSHIO  
Nomura & Company  
Tokyo, Japan

He is also known as GEORGE NAKAMOTO, born in San Francisco, California, September 29, 1905; attended University of California, Berkeley. In 1938 and 1939, he was employed by Domei in Japan and Shanghai. He re-registered as a Japanese citizen in the Japanese family register in April 1942 and regained his Japanese citizenship.

It should be noted under the interview of YAMAZAKI that SAWADA went to MITSUSHIO and instructed him to make arrangements for the program. (Page 10). MITSUSHIO became employed with Radio Tokyo on January 29, 1940, writing commentaries in English for his short-wave broadcasts. From June 1942 until October or November 1944, he was in charge of features of the English Section of Radio Tokyo, and one of these features was the "Zero Hour".

The "Zero Hour" was established in March 1943, at the time of the Guadalcanal operation. The Japanese Army wanted a program beamed to Americans. His superior, SHINNOJO SAWADA, instituted a fifteen-minute program. MITSUSHIO selected the name and prepared the program. NORMAN REYES played records and made chit-chat introducing the records. REYES was a prisoner of war brought to Radio Tokyo by the Japanese Army to be used in

English broadcasts. REYES was on the "Voice of Freedom" broadcast sponsored by the Japanese from Manila.

MITUSHIO's duties were to check the scripts and supervise the program. REYES was used to coach announcers in diction and pronunciation, to check and correct grammar in commentaries and scripts, and also did some rewriting. The news announcers were all Japanese. REYES was a radio enthusiast and wanted to do radio work regardless of for whom. MITUSHIO did not know REYES' attitude toward Japan, but REYES never tried to injure the program.

REYES lived with COUSENS and INCE at the Dai Ichi Hotel, and these three men were under no supervision in their private lives. REYES was released as a prisoner of war subsequent to puppet Philippine independence, and then stayed at the Sanno Hotel and was considered a friendly national after the Philippine Independence Day.

INCE came to Radio Tokyo in the first part of 1943, when the "Zero Hour" began and worked coaching announcers, etc. COUSENS appeared at Radio Tokyo under the same circumstances.

TOGURI was in the Business Section, Overseas Division, as a monitor who knew English shorthand. At the same time she was working part-time for the Foreign Office and for the Domei News Agency. COUSENS made the suggestion to him that TOGURI would be a good person to have on the "Zero Hour". COUSENS knew the program needed a female voice and wanted TOGURI. COUSENS told him that TOGURI had the quality of voice needed as he had already tested her. He hired TOGURI and had her transferred from the Business Department. MITUSHIO claims that TOGURI knew the purpose of the program, having been told by COUSENS.

He told her it was a daily program to be beamed to American fighting forces in the South Pacific. She was to write the scripts and to broadcast six days a week. He told her the scripts were to be O.K.'d by him and were also to have the approval of the Imperial Japanese Army. He told her that the program's objective was to arouse nostalgia and homesickness, and to do anything to make American soldiers in the tropics feel like going home. Her part was languid music and chit-chat to accentuate the sentimental side of the program. He told TOGURI that music of this type was banned among U. S. fighting men, MITUSHIO having been so informed by the Imperial Japanese Army. In view of this report, he told TOGURI that Radio Tokyo would, therefore, draw listeners and that she should keep in mind that

her job was to show how foolish it was to be fighting a war.

TOGURI interposed no objections to the program or to her part in it. Neither she nor COUSENS, REYS or INCE made any effort to defeat the program. There was never any indication that these four wanted to nullify the program, although there were rumors. The program was monitored irregularly and only a few recordings were made because of the expense involved. [REDACTED] but COUSENS during part of the program was at the Suragadai Prison Camp. However, COUSENS could walk around if he had a Japanese companion, and TOGURI was usually his companion.

Scripts prepared for the "Zero Hour" were sent to the Greater East Asia Ministry, the Foreign Office, Board of Information, the Third Section - Communications Bureau, and the Army and Navy General Staffs. He believed that the scripts were burned or destroyed by American or Japanese troops. The scripts subsequently mentioned in this report were shown to MITSUSHIO, who recognized them as scripts prepared by TOGURI.

FOUMY SAISHO  
Ashai Shimbun  
Tokyo, Japan

She is a Japanese-born newspaper woman, American-educated, employed by Radio Tokyo from August 1935 to VJ Day, married and divorced from a Nisei.

She stated that the "Zero Hour" was a program in the American Section of the Foreign Department of Radio Tokyo, and was a Japanese Army idea. COUSENS was brought in by TSUNEISHI. COUSENS was the moving spirit, wrote the scripts for TOGURI, coached and watched the program, and saw it become successful. TOGURI was a typist in the Business Department of Radio Tokyo and a part-time employee of Domei. TOGURI was selected by COUSENS and his assistants, GEORGE MITSUSHIO and KENKICHI OKI.

The point of the program was to entertain and to make the listeners homesick. COUSENS did not believe in touching war subjects as this would be bad propaganda, would not keep the program pleasant, and would not drive the point home.

TOGURI seemed to enjoy the program and thought that she was glamorous. TOGURI never mentioned anything to indicate that she was trying to defeat the program, and there was nothing in her actions which would indicate any reluctance to follow instructions. She is of the impression that TOGURI was trying to do the best she could, and she feels that



TOGURI's conduct indicated TOGURI was doing her best because she was enthusiastic and proud of its success. REYES and INCE coached and announced and were both enthusiastic about the program.

Radio Tokyo kept logs, scripts and some transcriptions, but she knows nothing as to their whereabouts. She was unable to identify the scripts of TOGURI. She believes she could identify the recordings. She has never seen TOGURI broadcast.

SUGIYAMA BUCKY HARRIS  
Sports Department, Radio Tokyo  
Tokyo, Japan

From 1942 until January 1945, he was social secretary for YUI YOKOYAMA, who was prosecuted as a war criminal. He was employed by Radio Tokyo as an announcer reading English news for the Overseas Department, from November 1944 until January 1945, when he was placed in jail in Yokohama. In May 1945, he was released and resumed his broadcasting over Radio Tokyo.

He heard TOGURI broadcast from January 1945 until the end of the war and after May 2, 1945, when he was released, he followed her program at 7:00 P.M. with a news commentary. He said the general theme of her program was to make listeners homesick and lonesome.

KENKICHI OKI  
Comet Special Services  
Tokyo, Japan

OKI is California-born, a graduate of New York University, and became a Japanese citizen in 1940.

He went to Radio Tokyo in February 1941, and was employed in the Program Section of the Foreign Department, Overseas Section. His duties were to handle the "Zero Hour" and, specifically, to stand by and see if the announcers of the records followed the prepared script. He heard TOGURI broadcast over the radio. He feels positive that he could recognize her voice from transcriptions. He recognized the scripts but could not identify them to a particular program. TOGURI was not considered a foreigner by members of the staff of Radio Tokyo.

MOTOMU NII  
Comet Special Services  
330 Marunouchi Boulevard  
Kojimachi-Ku

He was born in the Territory of Hawaii, graduate of the

University of California, and an expatriated Japanese citizen.

On April 18, 1943, he became rewrite man for the Overseas Broadcast Section, English Division, Radio Tokyo. He was acquainted with TOGURI after she left Domei and came to Radio Tokyo. COUSENS told him that he could build TOGURI into a good announcer, and he knew that TOGURI was coached by COUSENS. He heard TOGURI broadcast as it was his duty to stand by as a censor. In connection with the position of censor either he, GEORGE MITSUSHIO or KENKICHI OKI were chosen as censors. He could recognize the voice of TOGURI from transcriptions and said the scripts subsequently mentioned in this report were similar to those prepared by TOGURI, but he could not identify them with a particular broadcast.

SEIZO DAVE HUGA  
2281, 1 Chome, Sanno Omori-Ku  
Tokyo, Japan

He is a native Japanese. He was graduated from an American university, was in the Japanese Army until 1941. In October 1943, he went to Radio Tokyo as a translator of Japanese news into English for the American Department, Overseas Section, under IZAMU YAMAZAKI. He worked for the "Zero Hour" writing scripts from Domei and Japanese newspaper sources. He collected American-made phonograph recordings from his friends for TOGURI's program and furnished scripts for REYES, OKI, and other announcers.

He first met TOGURI in 1944 at Radio Tokyo, and he was present at her broadcasts from then until August 1945, five times weekly. After the program he took COUSENS and INCE from Radio Tokyo to their hotel and, after they were moved from the hotel, to the prison camp. He was not able to identify the scripts specifically but he did identify them as having been prepared by TOGURI through their style. He also could recognize her voice on any transcriptions.

With regard to records of the organization, KENKICHI OKI was told by the head of the department to burn the scripts.

Mrs. MIYUKO OKI  
No. 518, 6 Chome  
Saginomiya, Nakano-Ku  
Tokyo, Japan

She is the wife of KENKICHI OKI. She was employed by Radio Tokyo in March 1944 as a member of the new staff. In June or July 1944,

she was transferred to the "Zero Hour," where she worked on Saturdays and Sundays.

TOGURI's portion of the "Zero Hour" was introducing recorded numbers in a friendly and entertaining manner. She used the name of ORPHAN ANN.

KENNETH ISHI  
580, 2 Chome  
Nahameguro  
Maguro-Ku, Tokyo, Japan

He was employed by Radio Tokyo in October 1943, as an announcer. In the spring of 1944, he was transferred to the "Zero Hour" staff, where he remained until October 1944. He knew subject and she introduced herself on the "Zero Hour" as ORPHAN ANN. She tried to be as entertaining as possible by speaking to her audience in a friendly manner, asking them to sit back, relax, and enjoy the music.

When TOGURI first started, COUSENS helped by writing her scripts and coaching her. When COUSENS left Radio Tokyo, TOGURI wrote her own scripts. According to ISHI, TOGURI came to the radio station in the afternoon about 3:30, at which time she would write her script and select her music for the evening broadcast. No one on Radio Tokyo ever imitated TOGURI. When she was absent another person would take her place, and they would play concert music and would not try to imitate her.

ISAMU INOUE  
No. 850 Kaini-Renjyaku  
Inikoho-machi, Tokyo, Japan

INOUE, Editor-in-Chief of the "Taihiei" and director of the "Tijo Press," advised [redacted] on December 10, 1945, that he met TOGURI in April 1943, and was her supervisor at the Domei News Agency (Domei Tsushin Sha) until she left the employ of that company in December 1943. He stated that she was employed as a typist in their monitoring system or department. INOUE produced the personnel record of TOGURI and advised that TOGURI was employed by Domei on August 1, 1942, as a member of the Overseas Section. Her salary was 120 yen per month. According to this record she resigned on December 21, due to low pay. The personnel record also reflected that TOGURI had applied for "Recovery of Japanese Citizenship". The date of the application was not shown. In this connection, INOUE added that Domei did not hire persons who were not Japanese subjects.

V. "ZERO HOUR" BROADCASTS

RADIO SCRIPTS OF "ZERO HOUR":

Extensive inquiry in Japan has disclosed that scripts, recordings, and logs of the "Zero Hour" broadcasts have been destroyed, and the only ones known to be in existence were those saved by TOGURI, which she took to her own home. These scripts were obtained from subject's husband, PHILIP D'AMICO, by J. T. REITZ, CIO, and were turned over to Special Agent FREDERICK C. TILMAN in Tokyo. At the time Special Agent TILMAN interviewed TOGURI, they were identified by TOGURI as being her scripts, and each page was initialed by TOGURI.

The scripts are for February 22; March 7, 9, 10, 14, 16, 18, 22, 24, 25, 27, 30, 31; April 10, 21; May 12, all 1944. The scripts are set out as follows:

"FEB. 22..XMTN 10....MUSICAL..1-1-1-1-1

ANN: Hello there Enemies..how's tricks? This is Ann of Radio Tokyo, and we're just going to begin our regular programme of music. .news and the zero hour for our Friends..I mean, our enemies!...in Australia and the South Pacific..so be on your guard; and mind the children don't hear!..all set? ..O.K. here's the first blow at your morale..the Boston Pops..playing 'Strike Up the Band'...

BUS: 'STRIKE UP THE BAND' (V.J.H. 31- b)

ANN: How's that for a start?..well now listen to me make a subtle attack on the Orphans of the South Pacific. Sergeant!..where the Hell's that Orphan Choir?... Oh, there you are Boys..this is Ann here!..How about singing for me tonight?..You won't? Alright you thankless wretches, I'll entertain myself and you go play with the mosquitoes.. thank you Mr. Payne..when youre ready!..

BUS: 'THE LOVE PARADE' PART I (C.J. 3132-A)

ANN: Yes, I thought that would start you singing!..well you be good and we'll have some more, after which it will be time for your News from the American Home Front..Coming over!..

"BUS: 'THE LOVE PARADE' PART II (C.J. 3132-b)

ANN: And here's your news announcer to read you the News from the American Home Front. Come on in!..

TED READS A.H.F. NEWS....

ANN: Thank you..thank you..thank you.... This is Radio Tokyo with your playmate Orphan Annie at the microphone presenting our regular special programme for our Friends, sure, I said 'Friends'..in the South Pacific...and this musical group is strictly sentimental.. One American item, and one British..America presents Louis Alter's 'Manhattan Moonlight'...

BUS: 'MANHATTAN MOONLIGHT' (V.J.B. -90- A)

ANN: Like that? Me too!..now lets listen to the British piece and then it will be time for your News Highlights and the Zero Hour..we're going to have one movement 'Demande et Reponse' from Coleridge Taylor's PETITE SUITE DE CONCERT.. here it is!..

BUS: 'PETITE SUITE DE CONCERT'..(V.J.B.-27-B)

News Highlights  
Zero Hour  
Comment  
March  
Close..

ANN: Thank you. Now its bandtime and a bit of martial melody for you good folks down under in Australia and the South Pacific... here's our contribution of the moment ... Solid Men to the front.

BUS: SOLID MEN V 20305-B

ANN: Once again its time to call a halt to the entertainment for tonight and remind you that we'll do it all over again tomorrow night at the same time .. so be sure and join us then for another full 75 minutes of news, music, messages and comment. Remember the time ... 6 pm and the station ... Radio Tokyo. Until the next this is Ann of Radio Tokyo saying cheers and don't forget to be good.

**\*ANNOUNCER:** This is Radio Tokyo over stat of the BCJ. You have been listening to the 10th xmtn of the day direct to Aust and the S Pac on the foll stats J2J 11,800 kc 25.42 ms and J1G3 11,705 kc 25.63 ms. These stats now closing down to resume xmtn at 9.30 TT just 2 hrs 16 mins from now. Time in Tokyo now exac .. secs past 7.13 evening of Tuesday Feb 22nd. Goodnight and thank you for listening.

**\*MARCH 7 . . . XMTN 10...MUSICAL...1-1-1-1-1**

**ANN:** Thank you...thank you..thank you...greetings everybody this is your enemy Ann of Radio Tokyo calling and presenting our regular programme for the entertainment of our Friends in Australia and the South Pacific.... and tonight for our first group of music lets go a little off the beaten track shall we?...its Coleridge Taylor so it won't be anything too queer, but there are a couple of movements from his Otello Suite that I like very much. This one for example.. 'The Children's Intermezzo'..Listen!..

**BUS:** 'OTELLO' SUITE..PART II (V.J.A.-140-B)

**ANN:** D'you like that?...good!.. I hoped you would..Incidentally we're listening to the New Symphony Orchestra of London under the famous Dr. Malcolm Sargent. And now lets hear them playing the 'Willow Song'..and the 'Military March' ..coming over!...

**BUS:** 'OTELLO'. SUITE..PART IV.. (V.J.A.-141-B)

**ANN:** And that's that..now lets have something for my Orphan Choir..Here you are Boys: Moya's 'SONG OF SONGS'!.... After this one it will be time for your News from the American Home Front!..sing up now....

**BUS:** 'SONG OF SONGS!..(V.V.A.-10030-B)

**ANN:** And now here's your News Announcer to read you the News from the American Home Front!.Come on in!.....

**TED READS A.H.F. NEWS.....**

ANN: Thank you...thank you..thank you..... This is Radio Tokyo calling you and presenting our special nightly programme for the entertainment of our friends in Australia and the Orphans of the South Pacific.. Back we go to music again, and this is what I call a good choice..because the orphans can sing, while 'nice people' like you and re can just listen..and maybe think a little..Here we go then..the Dajos Bela Orchestra in a Carmen Fantasy...

BUS: CARMEN FANTASY..(C.J. 3273-A)

ANN: You are liking please? Well there's more to come!.. I only popped in to say that after this it will be time for your News Highlights from here and there, and then your old friends the Zero Hour..Please to listening!..

BUS: CARMEN FANTASY..(C.J. 3273-B); News Highlights; Zero Hour; Comment; March; Close...

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"MARCH 9...XMTN 10...MUSICAL.1-1-1-1

ANN: Greetings Everybody!..and welcome once again to Radio Tokyo's special programme for our Friends in Australia and the South Pacific. This is your little playmate Orphan Annie, and by the way wasn't that a lousy musical programme we had last night? It was almost bad enough to be the B.B.C. or its little sister the A.B.C...but I promise it won't happen again, and to prove it here's a presentation of Schumann's 'Traumerei' by Eugene Ormandy and the Minneapolis Symphony..

BUS: 'TRAUMEREI'....V.J.D. 493-B

ANN: See what I mean?..Good old Minneapolis. Now how about some Kreisler music to follow that? check?..alright, here's Liebesfreud..the joy of Love to you!..and the Minneapolis Symphony again..

BUS: KREISLERIANA (LIEBESFREUD)....V.J.D.-498-A

ANN: And that brings the next item in your programme up over the horizon..in fact you can hear him rustling papers now..

" the wretch!..but first we're going to have some more Kreisler, and this time its his 'Caprice Viennoise'....

BUS: KREISLERIANA (CAPRICE VIENNOISE)..V.J.D.-497-A

ANN: And now here's your News Announcer to read you the news from the A.H.F...come on in..

TED READS A.H.F. NEWS.....

ANN: Thank you..thank you..thank you..Now then stand by the Orphan Choir!..this is Radio Tokyo calling and presenting our special programme for listeners in Australia and the South Pacific. For the next 10 minutes we are going to listen to a superb presentation of the melodies of Stephen Foster..the performers are well known wandering minstrels, the Orphans of the South Pacific, supported by Nat Shilkret and the Victor Salon Group....

BUS: STEPHEN FOSTER MELODIES..PART II..V.J.H. 211-B)

ANN: Thats not bad atoll, atoll!..alright Boys, one more lap, and then you can have your beer..what..no beer? well, what sort of a war is this? Never mind sing first, and write to Ickes afterwards, maybe he'll run a pipe line for you..Sing little ones!..

BUS: STEPHEN FOSTER..V.J.H. 212-B  
NEWS - ZERO, etc...

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"MARCH 10...KMTN....MUSICAL.1-1-1-1

ANN: And here it is!.Punctual..alert, and smiling.. her radiant personality electrified all those in the studio as she addressed herself to her vast world-wide audience..what's that you say?..who is it?..Aw shucks! its me of course..can't a girl give herself a little build-up when there's nobody else to do it?..you wait..you'll be sorry!.... In the meanwhile you heartless wretches here's Andre Kostelanetz playing 'The Chant of the Weed'..dope music to you!.

BUS: 'CHANT OF THE WEED'..(V.J.B.-166-A)



"ANN: And thats the first item on tonights special programme from Radio Tokyo for our Friends in Australia and the South Pacific..Next up is Paul Whiteman with his Concert Orchestra playing 'Alice Blue' & 'Heliotrope' from Ferdie Grofe's Suite 'Three Shades of Blue'.

BUS: THREE SHADES OF BLUE..(V.J.B.-51-B)

ANN: How's reception down under tonight? reasonably good?..well here's a chance for you to do a little singing before we have your News from Home.. Orphan Annie presents Rudy Vallee and his Connecticut Yankees.

BUS: THE VALLEE MEDLEY...(V.J.B.-124-B)

ANN: And now here's your News Announcer to read you the 'News from the American Home Front...come on in.

TED READS A.H.F. NEWS....

ANN: Thank you..thank you.... You are listening to Radio Tokyo and your enemy Ann, presenting our regular programme for listeners in Australia and the South Pacific... For this next part of our programme we go all continental once again., for example here's Otto Dobrindt and his orchestra playing Rimsky-Korsakoff's 'Chauson Hindoue'.

BUS: 'CHAUSON HINDOUE'...(C.J. 2643-B)

ANN: And a nice smooth bit of work that was!..now lets listen to some music in Waltz Time from another famous European orchestra..Barnabas von Gecw this time, and playing a Paul Lincke Medley.

BUS: PAUL LINCKE MEDLEY...(J.J.A.-1283-A)

ANN: One more item, and then I hand you over for your News Highlights, and your favorite 20 minutes with the Zero Hour... A third European orchestra, Alfredo Campoli and playing Saint Saens beautiful melody 'The Swan'..coming over!.

BUS: 'LE AGNE'...(P.A.-302-A)  
N/S....ETC..

MARCH 14....XMTN 10...MUSICAL.1-1-1-1

ANN: And that means me!..greetings Everybody, this is Ann of Radio Tokyo, and this is our special program for our Friends in Australia and the South Pacific.. How's the moral this evening?..never mind, don't tell me, because I'm going to fix it for you..and if you don't feel better by the time I've finished with you, then you can go and play hide and seek with the snakes..Is the Orphan Choir all ready?..then away we go with some Stephen Foster to start the ball rolling..

BUS: STEPHEN FOSTER MELODIES..(V.J.H.-211-A)

ANN: O.K. that's a start..Now this is where we really go to town!..what do you think I ran across today in my raid on the record library..well let me tell you..there was I, unarmed but determined. I fought off two flank attacks, plunged through a wall of Beethoven, and a terrible Wagnerian swamp...Say!..are you listening to me? Oh what's the use!..well anyway here's what I got for you..the Victor Light Opera group in gams from 'Follow Thru'..Now will you sit up and sing?

BUS: GEMS FROM 'FOLLOW THRU'..(V.35970-A)

ANN: See what I mean?..and that's not all.. In a moment you'll be hearing your News from Home, but first we're going to sing some more..This time its selections from 'Hold Everything'..remember? Well listen and sing my little orphans..sing!..

BUS: GEMS FROM 'HOLD EVERYTHING!...(V.35970-B)

ANN: And now here's your News Announcer to read you the News from the American Home Front!...come on in....

TED READS A.H.F. NEWS....

ANN: Thank you..thank you..... Now just hold everything while I deal with these strangers..'H'm this is Radio Tokyo calling, you are listening to a special programme presented for the entertainment of our listeners in Australia and

the South Pacific...there, that'll take care of them!...  
Now where was I?...Oh yes!...more memories for you, Boys!...  
but listening music this time. So relax and please to  
listening honourable boreheads!...

BUS: LEO FALL POTPOURRI PART I (V.J.B.-122-A)

ANN: You are liking please? O. K. brother, don't thank me,  
thank Leo Fall and Marek Weber's Orchestra. And after  
this stand by for your News Highlights and then 20 minutes  
with the Zero Hour...Coming over!..

BUS: LEO FALL POTPOURRI PART II (V.J.B.-122-B)  
NEWS....ETC....

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MARCH 16....XMEN 10...MUSICAL 1-1-1-1

ANN: Correct, it does!.. Greetings Everybody how are my victims  
this evening? All ready for a vicious assault on your  
morale? Well relax now, this isn't going to hurt..that-ats  
right...quick sister!..the big forceps..good!....now turn on  
the music...that's right!...splendid!.

BUS: 'FOR YOUR DELIGHT'...(V.J.B.225-B)

ANN: Well, how does it feel now?...Better?...sure it does, you  
should never let a hate like that keep festering, it poisons  
the whole system. Now lets enjoy some more music together..  
Selections this time, from the Ivor Novello Show 'Careless  
Rapture'...Move over SERGEANT! and make room for an Orphan  
girl...

BUS: 'CARELESS RAPTURE'...(V.J.B.-195-A)

ANN: This is Radio Tokyo calling, and you're listening to the  
special programme for our Friends in Australia and the  
South Pacific.. A few more selections by the Dewey Lane  
Theatre Orchestra and then it'll be time for your News from  
Home...Coming Over!.

BUS: 'CARELESS RAPTURE'..II (V.J.B.-195-B)

"ANN: And now here's your News Announcer to read you the News from the American Home Front..come on in!..

TED READS A.H.F. NEWS.....

ANN: Thank you..thank you...alright Sergeant you can dismiss the Orphan Choir, no singing tonight boys!. instead let's just be comfortable and listen to Marek Weber and his Orchestra playing some of the melodies of Chopin..Everybody comfortable?...yes, I know..but whose fault is that?..you boneheads!..get as comfortable as you can then and be grateful that you've got an orphan to entertain you for a while..all set?...orphan to orphan..over!..

BUS: CHOPINATA I...(V.J.B. 96-A)

ANN: Just a reminder to keep listening, because after this it'll be time for your News Highlights followed by the Zero Hour... and your News Commentator. Thank you Mr. Weber, more Orphan Music, please.'..

BUS: 'CHOPINATA II' (V.J.B. 96-B)  
NEWS...ETC.

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ANN: Greetings Everybody!,this is Ann of Radio Tokyo calling you with another programme for listeners in Australia and my Family of Orphans in the South Pacific. And its a darn good programme. I had a most successful raid on the Record Library today..Cut their lines of communication, raided their supplies and retired in good order. How's that for a communique?...well here's the booty...'London Bridge March' from the Eric Coates London Suite.

BUS: 'LONDON BRIDGE MARCH'...(P-4,5277-B)

ANN: And having landed ourselves in London, lets stay a while, as this is strictly pre-war. Our goal is His Majesty's Theatre where they're putting on Noel Coward's 'Conversation Piece'..and here we are!. put your tie straight Sergeant!..

BUS: 'CONVERSATION PIECE' PART I (V.J.B.-132-A)

ANN: Enjoying it?...O.K. well there's more to come, and after this it will be time for your News from Home, so get comfortable, and keep listening honourable Enemy!..

BUS: 'CONVERSATION PIECE' PART II (V.J.P.-132-B)

ANN: And now here's your News Announcer to read you the news from the A. H. F. Come on in!

TED READS A.H.F. NEWS..

ANN: Thank you...thank you...this is Radio Tokyo calling and presenting our regular programme for our Friends in Australia and the South Pacific. We seem to have run into a patch of music from London tonight, because our next performer is the famous guitar player Len Fillis with his Novelty Orchestra...This is a nice recording, and good stuff for the Orphan Choir. Here we go, Boys..it's called Lullabyland..

BUS: 'LULLABYLAND'..PART I (C.3226-A)

ANN: Like that? me too, but that Orphan Choir is a bit weak tonight, I could train a quartet of mosquitoes to do better than that!..lets try again, and then I hand you over to my learned colleagues who will present your News Highlights and the Zero Hour!. Sing little ones!..

BUS: 'LULLABYLAND...PART II (C.3226-B)  
NEWS...ETC....

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MARCH 20...XMTN 10...MUSICAL.1-1-1-1-1

ANN: He's been reading the programme!..Greetings Everybody, this is your enemy Ann of Radio Tokyo with our regular programme for our Friends in Australia and the South Pacific...nice programme too..especially for Australia, but just a bit over the heads of my Orphan family..the Dopes!.. Here we go then with some melodies by Franz Lehar...

BUS: 'FRANZ LEHAR FANTASIAS' PART II (P. 15227-B)

ANN: Shucks!..I'm feeling all conscience-stricken over making that crack about my Orphan Family..you can't help being a bit on the Dopey side... can you Boys..Sure, that's right!.Mama knows!.. now where's that Orphan Choir? O. K. Sergeant call 'em up and lets sing with Richard Crooks. It's that song from the 'vagabond King'..'Only a Rose'...

BUS: 'ONLY A ROSE'.. (V.1448-E)

ANN: And not too bad, at that!.. Now have a rest and get a lift with a Canel!.. they satisfy because they're toasted... See what I mean? O. K. brother here's your music.. Valse Septembre by the Richard Cream Orchestra, and after this your News from Home..

BUS: 'VALSE SEPTEMBRE' (V.J.A. 1156-A)

ANN: And now here's your News Announcer to read you the News from the American Home Front..Come on in..

TED READS A.H.F. NEWS.....

ANN: Thank you...thank you.... this is Radio Tokyo calling and your playmate Ann at the microphone. We're right in the middle of our special programme for Friends in Australia and the South Pacific..This time we go visiting with one of my favorite composers..Eric Coates..we're going to hear the Queens Hall Orchestra of London playing 3 movements from the London Suite, and the first is 'Knightsbridge' or 'In Town Tonight'...

BUS: LONDON SUITE..(P. 45277-A)

ANN: You are liking please?.. that's good!.well let's all be comfortable and just keep listening...Next up is the lovely 'Meditation' from the London Suite..'Westminster'.

BUS: 'LONDON SUITE (WESTMINSTER)'..P.45276-E)

ANN: Isn't that a grand piece of music? One more, and then it will be time for me to hand you over to your next two features..News Highlights and the Zero Hour..this last piece is the Tarantelle 'Covent Garden'..Orphan to Orphan over!..

BUS: 'LONDON SUITE (COVENT GARDEN)'..P. 45276-A)  
NEWS..ETC.

MARCH 22....XMTN 10.....MUSICAL 1-1-1-1-1-1

ANN: No sooner said than done!..Hello Everybody!. This is Ann of Radio Tokyo calling you with our regular program for listeners in Australia and the South Pacific. Did they look after you alright last night, while I was away?..I was hiking.. No, not at night!. during the day.. and you know how it is, don't you my little Orphans of the South Pacific?.. Well, as one hiker to another, let's put our feet up and do some listening. Some more of Eric Coates music tonight starting with the 'Dance in the Twilight' from his Springtime Suite.

BUS: 'SPRINGTIME SUITE PART III (V.J.B. 225-A)

ANN: That's nice cool music isn't it?...makes you think of willows by a running stream on a lazy Summer afternoon. Land sakes!... what's gone wrong with me?..I must be losing my grip!... Let's have some more music, and give me a cigarette somebody.

BUS: SERENADE 'FOR YOUR DELIGHT'... (V.J.B. 225-B)

ANN: And that was the Eric Coates Serenade. One more of his compositions and then we have your News from home. By the by ye're listening to a Light Symphony Orchestra with Coates himself conducting. This next piece is the Valsette from 'Wood Nymphs'..Coming over!..

BUS: 'WOOD NYMPHS'....(V.J.B. 168-B)

ANN: And now here's your News Announcer to read you the News from the American home front..Come on in!..... the water's fine!...

TED READS A.H.F. NEWS....

ANN: Thank you..thank you..you are listening to Radio Tokyo,

and this is your little enemy Ann at the microphone. This time we have a change in the musical mood and turn to Frank Norton and the Gaumont British Orchestra for some selections from that Evergreen musical comedy.. 'Chu Chin Chow'.

BUS: 'CHU CHIN CHOW'....PART I (C.J. 3216-A)

ANN: That's good medicine, I reckon. We'll just take another little shot of that, and then we pass on to your next two programme items....News Highlights from all over the world, and then the Zero Hour...here we go....

BUS: 'CHU CHIN CHOW'..C.J.3216-B....PART II..  
NEWS..ETC..

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MARCH 24.....XTN 10....MUSICAL. 1-1-1-1

ANN: Thank you, thank you...thank you!...Greetings Everybody, this is your little playmate Ann again with Radio Tokyo's special programme for our Friends in Australia, and my enemies the Orphans of the South Pacific..How are the Boys tonight Sergeant?...O.K. well keep them quiet and let's listen to Kreisler's Liebesfreud as played by the Minneapolis Symphony...Any of you Boys Minnea-polis?

BUS: 'KREISLERIANA'...V.J.D. 493-A

ANN: Good, that's a nice cheerful start!..now let's call in Rudy Vallee to entertain us...here he is with his Connecticut Yankees in a medley of tunes they put across at one time and another....you're on Mr. Vallee!

BUS: 'THE VALLEE MEDLEY'..V.J.B. 124-A

ANN: Not bad, not bad!...but now we're going to hear some real singing..Ladies and Gentlemen!...the Orphans Choir..for years, collectors have been touring the Jungles and atolls of the South Pacific to collect these superb specimens of the celebrated featherless songsters..the Singing Bonehead...one more feather and he'd fly..as it is, he sings..Listen!..

BUS: SELECTIONS FROM THE 'FORTUNE TELLER'..V.9146-B



ANN: And now here's your News Announcer to read you the News from the American Home Front...Come on in!....

TED READS A.H.F. NEWS...

ANN: Thank you..thank you..thank you.. This is Radio Tokyo calling, and presenting our regular programme for our Friends in Australia and the South Pacific... Time for music again, and this time we have that aggravating collection of tunes by Leo Fall. Grand tunes, all of them, but I can't put a name to one of them..doggone it!..see if you can do any good!..

BUS: 'LEO FALL POTPOURRI I' (V.J.B. 122-A)

ANN: See what I mean? And don't tell me you named them all, because I don't believe it!... Anyway let's listen and hum some more, and then I'll hand you over for the next two items of your programme. Brief Highlights of the News from all over the world..and then the Zero Hour! Please to listening, honourable featherless songsters!...

BUS: 'LEO FALL POTPOURRI' PART II (V.J.B. 122-B)  
NEWS...ETC.

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MARCH 25....XMTN 10....MUSICAL..1-1-1-1-1-1

ANN: Thank you..thank you...Greetings Everybody, this is your little playmate Ann of Radio Tokyo...and once again we're off on our 65 minute programme for Friends in Australia and the South Pacific... Blue music to start with, but such music!..First up is Savino's 'Study in Blue' presented by Paul Whiteman and his Concert Orchestra.

BUS: 'A STUDY IN BLUE'...V.J.B. 90-B

ANN: O.K. that's got you into the right mood!..now let's have the greatest piece of blue music that's been written yet.. George Gershwin's 'Rhapsody in Blue'...with Gershwin himself at the Piano, supported by the Paul Whiteman Concert Orchestra..Coming over you Orphans, you!..

BUS: 'RHAPSODY IN BLUE' I & II VJB 223 A & B

ANN: And now here's your News Announcer to read you the News from the A.H.F.....Come on in....

TED READS A.H.F. NEWS...

ANN: Thank you...thank you..... This is Radio Tokyo calling you in the person of your sworn enemy and playmate Ann.. and this is our special programme for our friends in Australia and the South Pacific.... How long is it since we played anything for the Gilbert & Sullivan fans?.... long time no hear I, am thinking!..here we go then....

BUS: 'GILBERT & SULLIVAN SELECTIONS PART I' V.J.B. 232-A

ANN: Well, that's got that over for a month or so I think, I hope!.. Now let's do some singing... All ready the Orphans Choir?..well here's a Light Opera Co. to help you with some Musical Comedy Marches..after this one I hand you over for your News Highlights and the Zero Hour..so sing nicely for Mamma, little ones!... You be still, Sergeant!..

BUS: 'MUSICAL COMEDY MARCHES II' V.J.B. 158-B  
NEWS...ETC...

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MARCH 27....XMTN 10.....MUSICAL 1-1-1-1-1

ANN: Thank you..thank you.... Greetings Everybody!..this is your little playmate, I mean your bitter enemy, Ann, with a programme of dangerous and wicked propaganda for my victims in Australia and the South Pacific... Stand by! you unlucky creatures..here I go!.. Peter Dawson singing 'Old Man River'..

BUS: 'OLD MAN RIVER' (V.J.A. 681-A)

ANN: See what I mean?..dangerous stuff that...and it's habit forming, before you know where you are you're singing too.. and then where are you?... doggone it!.. there's a war on isn't there?..so none of this singing nonsense..Sergeant!.. gag those men, we're going to have some music!

BUS: 'FRANZ LEHAR FANTASIAS'..P.15227 A & B

ANN: You are liking please? well keep honourable ears pinned back and we'll have one more item before your News from the American Home Front..a Tango from Marek Weber and his Orchestra. 'A Media Luz'..

BUS: 'A MEDIA LUZ'... V.J.A. 5020-3

ANN: And now here's your News Announcer to read you the News from the A.H.F...Come on in..

TED READS A.H.F. NEWS..

ANN: Thank you..thank you.....Incidentally, has everybody been introduced?.. This is Radio Tokyo's special program for Australia and the South Pacific and these are all old friends of mine, known as the Orphans of the South Pacific.. My name's Ann, I'm the Orphan girl of the party. And now if you newcomers will get comfortable we'll carry on with the programme. This time we're going to hear the Boston Pops under Arthur Fiedler playing Ketelbey's 'In a Persian Market'...

BUS: 'IN A PERSIAN MARKET'...V.J.K.-53-A & B

ANN: One more item and then it will be time for the next two items on your programme, the latest News Highlights from all over the world, and then the Zero Hour.. First let's listen to Grace Moore singing Musetta's Waltz from 'La Boheme'..Coming over!.

BUS: 'BOHEME'..MUSETTA'S WALTZ P. 35090-A.  
NEWS..ETC..

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MARCH 29.....XIN 10....MUSICAL 1-1-1-1

ANN: And here it is!..greetings Everybody this is your playmate Ann back at the microphone, and we're off once again on 75 minutes of entertainment for our Friends in Australia and my Family of Orphans in the South Pacific. And first of all let me introduce the Orphan Choir..with some negligible assistance from Nat Shilkret and the Victor Salon group, they present some melodies by Stephen Foster..O.K. boys!..you're on!..

"BUS: STEPHEN FOSTER MELODIES.. (V.J.H. 211-A)

ANN: Nice work!.that cocoanut milk must be agreeing with you!.. and now lets really relax and go silly. Here's 8 minutes or so with Scott Wood and his Silly Symphony Orchestra.. Everybody comfortable? O. K. let's go!.Silly Symphony Selections!....

BUS: SILLY SYMPHONY SELECTIONS PARTS 1 & 2..(V.J. 325 A&B)

ANN: And now here's your News Announcer to read you the News from the American Home Front..come on in!...

TED READS A.H.F. NEWS...

ANN: Thank you..thank you....This is Radio Tokyo and your favorite enemy Ann at the microphone again presenting our special programme for Friends in Australia and the South Pacific...Time for more music now, and this time we go all British. The orchestra of His Majesty's Theatre, London playing selections from Noel Coward's 'Conversation Piece'..this is eight minutes of music again, which I'm not going to interrupt, so let me remind you that after this you'll be hearing your News Highlights, and then the Zero Hour..O.K. Maestro we're listening!...

BUS: 'CONVERSATION PIECE'...(V.J.B. 132-A&B)  
NEWS..ETC...

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MARCH 30....XMTN 10....MUSICAL 1-1-1-1

ANN: Sir, on behalf of the Union of Orphans of the South Pacific I thank you!..... Greetings Everybody!..this is your enemy Ann calling you once again from Radio Tokyo with our special programme for our Friends in Australia and the South Pacific...tonight we open with selections from 'You're in Love'.. A little hate propaganda composed by Frial and presented by the Victor Salon group!..

BUS: SELECTIONS FROM 'YOU'RE IN LOVE'..(V.9651-A)

"ANN: O.K. I like it!...hang around, and we might use you again.. in the meanwhile we turn to that past master of modern music, Andre Kostelanetz. Here he is with his orchestra and a chorus presenting Don Redman's 'Chant of the Weed'... strictly dope music!...coming over my little orphans!...

BUS: 'CHANT OF THE WEED'...(V.J.B. 166-A)

ANN: Time for one more item and then we have your little budget of News from the American Home Front...How about giving that Victor Salon Group another job?...O.K.? here they are then, in selections from 'High Jinks'...more of Friml's music.

BUS: 'HIGH JINKS'...(V.9651-B)

ANN: And now here's your news announcer to read you the News from the American Home Front...come on in!!!!..

TED READS A.H.F. NEWS.....

ANN: Thank you..thank you.....This is Radio Tokyo calling, and your little playmate Ann at the microphone, presenting our special programme for listeners in Australia and the South Pacific. This time my little orphans we lift up your moral and educational standards...Marek Weber and his Orchestra in a Traviata Potpourri. Now don't make faces, this is going to do you good...and it tastes quite alright!.. now be good little boys and drink it all up!..and then Mamma will give you your News Highlights and some Zero Hour... Be good now!...

BUS: 'TRAVIATA POTPOURRI I & II' (V.J.B. 222 A&B)  
NEWS..ETC..

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MARCH 31....XMTN 10....MUSICAL 1-1-1-1-1

ANN: Thank you, thank you Sir, she said!..greetings everybody!.. all set for our regular programme for listeners Down Under?... O.K. there's lots of music tonight so let's get going!.. Radio Tokyo presents Lawrence Tibbett in the 'Rogue Song' by Herbert Stothart!.

BUS: 'THE ROGUE SONG'...(V.1446-A)

ANN: Now that's what I call a real start..this is your playmate Ann by the way presenting a special programme for Australia and my Family of Orphans in the South Pacific..Next up is Otto Dobrindt and his Orchestra playing Rimsky Korsakoff's 'Song of India'...coming over!..

BUS: 'CHAUSON HINDONE'...(V.J. 2643)

ANN: And now lets have some music in waltz time.. In a few minutes you'll be hearing your little Budget of News from the American Home Front, but in the meanwhile here's a Paul Lincke Medley nicely played for you by Barnabas von Geczy & his Orchestra.

BUS: 'PAUL LINCKE MEDLEY I & II (V.J.A. 1288 A & B)

ANN: And now here's your News Announcer to read you the news from the American Home Front...come on in..

TED READS A.H.F. NEWS...

ANN: Thank you..thank you.....this is your favorite enemy, Ann of Radio Tokyo presenting our special programme for our Friends in Australia and the South Pacific..this time we turn to two British composers..Coleridge Taylor first for that pretty movement from his Petite Suite de Concert, Demande et reponse!..

BUS: 'PETITE SUITE DE CONCERT'...(V.J.B.-27-B)

ANN: Like that?...me too, and now lets listen to some Eric Coats' music, as a prelude to your News Highlights and the Zero Hour..This is 'Knightsbridge' or 'In Town Tonight'..from the London Suite played by the Queens Hall Orchestra of London under Sir Henry J. Wood..Please to listening, honourable dopes!...

BUS: 'LONDON SUITE'..P. 45277-A

NEWS....

ETC...

APRIL 10.....XMTN 10...MUSICAL 1-1-1-1

ANN: Thank you kindly sir, she said!.. Hello Everybody, this is Ann of Radio Tokyo with our regular programme for our friends in Australia and the South Pacific. It's pretty music tonight, guaranteed to take your mind off the present, and to make you forget for a while 'the haunting spectres of the might-have-been'!...yes, it's a quotation, but I don't know who wrote it, do You?...think it over, and here's some music to oil the wheels..Franz Lehar's 'Gypsy Love'.. played as a Concert Waltz by Nat Shilkret and Orchestra....

BUS: 'GYPSY LOVE'...CONCERT WALTZ...(V.J.B. 95-A)

ANN: Like that? well be good and we'll have an even better one directly, in the meanwhile here's an old smoothy for you, Savino's 'A study in Blue'....please to listening!.

BUS: 'A STUDY IN BLUE'...(V.J.B.-90-B)

ANN: This is Radio Tokyo's special programme for listeners in Australia and my Boneheads in the South Pacific. Right now I'm lulling their senses before I creep up and annihilate them with my nail file..but don't tell anybody!.. Now here's the next waltz I promised you, Victor Herbert's 'Kiss Me Again'..you heard me!.

BUS: 'KISS ME AGAIN'...(V. 9146-A)

ANN: And now here's your News Announcer to read you the News from the American Home Front...Come on in...

TED READS A.H.F. NEWS.....

ANN: Thank you..thank you.....And so back to our music. This is your favorite little enemy Ann calling you from Radio Tokyo and this time we have two of the movements from Eric Coates 'London Suite'..First of all the Tarantelle 'Covent Garden'..

BUS: LONDON SUITE. (045276-A)

ANN: Pretty music isn't it?...and now let's listen to the 'Meditation'.. 'Westminster'..from the same London Suite and then it'll be time for your News Highlights and the Zero Hour..Coming Over!...

"BUS: 'LONDON SUITE'...(045276-B)

NEWS....

ETC....

APRIL 21...XMTN 10...MUSIC...1111111

ANN: Thankyou thankyou thankyou!

Greetings everybody! Meet the girl who put the 'O' in Ptomaine! This is Ann back at the microphone and presenting Radio Tokyo's special program for listeners in Australia and the South Pacific. How's my Orphan Family, have you been good Boys?...alright, then, we'll have some music...a tango to start with.. 'I Kiss Your Hand Madame!

BUS: 'KISS YOUR HAND MADAME' (V.J.A. 5020-A)

ANN: And that got rid of the formalities. Although you boys will have to improve your hand kissing technique, and a shave would help. Never mind, let's have a song....here's the Australian singer, Peter Dawson, doing a mighty good job with 'Old Man River'.

BUS: 'OLD MAN RIVER'. (V.J.A. 631-A)

ANN: Thank you Mr. Dawson...This is Radio Tokyo calling and presenting a special program for our friends 'Down Underneath the Southern Cross! I've got a tango mood tonight so here we go again, this time its a tango by Albeniz, played by Barnabas von Geczy and Orchestra.

BUS: TANGO (V JA 10116-B)

ANN: One more item and then we'll have your news from the American Home front....a stranger this time..Grace Moore in Musetta's Waltz from 'La Boheme'.

BUS: 'BOHEME' (35080-A)

ANN: And now here is your news announcer to read you the news from the American Home front.. Come on in!..



TED READS A.H.F. NEWS....

ANN: Thankyou thankyou etc.. And that brings us back to music again...any latecomers listening? Well you're sharing Radio Tokyo's regular program for Australia and the South Pacific... Dangerous enemy propaganda so beware? Our next propagandist is Arthur Fiedler with the Boston Pops Orchestra playing Ketelbeys' 'In a Persian Market'. After this one it will be time for your News Highlights and then the Zero Hour with its music from the USA. In the meanwhile..the Boston Pops!...please to listening!

BUS: 'IN A PERSIAN MARKET' (V JK 53-A & B)  
NEWSHIGHLIGHTS - ZERO HOUR - COMMENTARY 7 mins...Sign off.

MAY 12...XMTN 10....MUSICAL 1-1-1-1-1

ANN: Who me?....That's not a smile, my shoe's hurting! Hello Everybody!.this is your little playmate Ann of Radio Tokyo, presenting our usual nightly programme for our Friends in Australia and parts adjoining..How d'you like that?... 'parts adjoining'...sounds kind of professional doesn't it? and after all what's a few hundred miles between friends? O. K. I heard you the first time!...but it's no good complaining now, Honourable Boneheads, so let's be cheerful and have some music...Here she are!..

BUS: 'STRIKE UP THE BARD'...V.J.H. 31-B

ANN: That's better!.now let's have some more of that close harmony work from the 'New Guinea Nightingales', and other Chapters of the Pacific Orphans Choir'. Here's some more Stephen Foster for you, so sing nicely little ones...Jeep, jeep!..

BUS: STEPHEN FOSTER MELODIES PART 4 (V.J.H. 212-B)

ANN: Nice work!.nice work!..Now please to relaxing and we'll listen to that wizard Andre Kostelanetz presenting Donald Redman's 'Chant of the Weed'. After this we'll be hearing from your News of Home..

BUS: 'CHANT OF THE WEED'..(V.J.D.-166-A)

"ANN: Here it is!.News from the American Home Front..come on in....

KEN READS A.H.F. NEWS.....

ANN: Thank you..thank you..this is Radio Tokyo calling you and your favorite enemy Ann presenting our nightly programme for listeners in Australia and the South Pacific..time for more music now, and this time we go British, with the Eric COATES Serenade...'For your Delight' as 'da foist chune' H'm. excuse me!..as the opening numbah!...

BUS: 'FOR YOUR DELIGHT'...V.J.B. 225-B

ANN: You are liking please? not bad is it, considering the climate and all. Now let's have a couple more items... Coleridge Taylor this time, and two movements from his 'Petite Suite de Concert'..then we'll take in your News Highlights and the Zero Hour with 20 minutes of music made in the U.S.A.....Keep listening..

BUS: PETITE SUITE DE CONCERT..PART III V.J.B. 28-A  
PETITE SUITE DE CONCERT..PART II V.J.B. 27-B  
NEWS...ETC..CLOSE...

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The originals of the above scripts are retained in the Los Angeles Office.

#### RECORDINGS OF "ZERO HOUR":

As previously indicated, no recordings covering TOGURI's broadcasts of the "Zero Hour" were found in Japan. The investigation in the United States has to date failed to produce any recordings showing a complete broadcast by TOGURI. Some recordings have been obtained of partial broadcasts but the transcription is so very poor that her voice is not distinguishable and has no evidentiary value.

One record has been obtained which is a compilation of various announcements made by TOGURI, and was prepared by Metro-Goldwyn-Mayer Studios, Culver City, California. This record was obtained from a sound track, which sound film was prepared from the use of several recordings furnished to Metro-Goldwyn-Mayer by Armed Forces Radio. Armed Forces Radio had obtained these recordings from the Office of Strategic Service in Washington, D. C. The original records' whereabouts is not known. This single record cannot be used as evidence in the identification of the subject's voice.

VI. PERSONS WHO CAN IDENTIFY TOGURI'S BROADCASTS

The persons listed in Sections III and IV of this report are competent to testify as to the broadcasts of TOGURI on the "Zero Hour" over Radio Tokyo. They were present during the broadcasts.

California

is well-acquainted with the subject and her father.

He recognized her voice over the radio and used to listen to her broadcasts, and he told his wife when he first heard the broadcast that it was IVA TOGURI who was broadcasting. He knew this before it became known that she was actually the person broadcasting. According to [REDACTED], TOGURI had a mannerism and a teasing tone in her voice that could be recognized.

[REDACTED] is being reinterviewed for more detailed information.

MARK LEWIS STREETER  
458 S. Mesa Drive  
Mesa, Arizona

STREETER was born May 11, 1898, at Hopper, Utah, was a civilian employee for the Navy on Wake Island, and was taken prisoner by the Japanese. From December 1, 1943 until August 22, 1945, he was at the Bunka Camp in Tokyo, where prisoners of war who were working on Radio Tokyo were quartered. He first formally met subject in May or June 1945, and had previously seen her at Radio Tokyo at least a dozen times during 1944. He appeared on two radio broadcasts with her during the spring of 1945.

Hundreds of people have been interviewed who have heard the broadcasts of TOGURI. However, they did not know the subject prior to the broadcasts and, therefore, information concerning them is not being set out.

## VII. INTERVIEWS OF COUSENS, INCE and REYES

### CHARLES HUGHES COUSENS:

Lieutenant Colonel D. B. GOSLETT, Second Australian War Crimes Section, GHQ, SCAP, indicated that in May 1946, COUSENS had been brought to trial in Australia. The Bureau has requested that COUSENS be reinterviewed and this is presently being done in Australia.

The original of the following signed statement executed by COUSENS, October 25, 1945, is on file with the 441st CIC Detachment, GHQ, AFPAC, APO 500, San Francisco.

"I, CHARLES HUGHES COUSENS, having been advised of my right under law that I need not make any statement and that any statement I do make may be used in evidence against me in any proceeding, either civil or criminal, of my own volition and through no compulsion make the following statement:

"I was born 26 August 1903 in Poona, India. I am married and my present civilian address is Number 3 Kirk Oswald Avenue, Mosman, Sidney, New South Wales. My military organization as of my last day of active service, 15 February 1942, was the 2/19 Battalion, A.I.F. I hold the rank of Major, and my army serial number is NX-34932.

"About the middle of 1943, as nearly as I can remember, NORMAN REYES was broadcasting a quarter-hour program in the evening of modern dance music. He had been ordered to do this by the Japanese, and the purpose of the program which the Japanese had in mind was to create a longing for home amongst Allied, and especially American, listeners in the Pacific. REYES handled this quite well, and, in my opinion, kept the nostalgic element down to a minimum.

"About this time there was some talk in the English section at Radio Tokyo about a program being broadcast by some station in the south—either Saigon, Singapore or Batavia. I heard it said on a number of occasions that there had been some reference to this program in American papers. At that time, the only program addressed to the Pacific area was the program conducted by NORMAN REYES. The only two girls speaking English from Radio Tokyo were

Miss SUYAMA and a Miss HAYAKAWA, a Nisei from California and suspected of being a Kompei agent in the broadcasting station. One evening GEORGE MAKINO, who at that time was in charge of the English section, came to the room in which INCE, REYES and I were working. He said that orders had come from Army Headquarters to the effect that REYES' quarter-hour program was to be expanded. He told us it was to include news and that the general idea which the army had in mind was to break down morale of particularly American fighting men in the Pacific. He told us that we were assigned to the job, and he apologized but said that as it was an Army order there was nothing that he, personally, could do about it. He protested that it was impossible for us to do the work, but he replied that as it was an Army order there was no escape from it. We then asked if he proposed to put anybody else into the program. He said that he would leave that to us. I then asked that we be left alone to discuss how best to tackle the job.

"In facing this new situation, we realized that one thing was quite safe, and that was the fact that any news in the program would be under the control of INCE, and that, therefore, it could be rendered completely harmless. His methods were to give each item of news either a Japanese or a German dateline thereby emphasizing that it was not to be believed and then taking the news so fast that few people would even bother to try and listen. The problem then remained to defeat the Army's purpose of running a program which would make the fighting men in the Pacific homesick.

"REYES was already in the program with his quarter hour of dance music; INCE, we agreed, should write and broadcast the news so that we retained control of that; and the problem arose of a third person in the program. None of the Niseis who were broadcasting were suitable either because they were not available at that time of night or because we could not depend upon them to sabotage the program and not to betray what we were doing. Just prior to this incident a new girl had come to the accounting section of the broadcasting station. She was a California Nisei, and her name was Miss IVA TOGUNI. She had been introduced to us, and we had all noticed her peculiarly rough deep voice and her very vigorous, almost masculine, style. I believe, though I cannot exactly recall the circumstances, that I was the first to suggest that Miss TOGUNI represented the answer to our problem. We ascertained that she knew nothing about broadcasting and had never been on the air. This, combined with her masculine style and deep

aggressive voice, we felt would definitely preclude any possibility of her creating the homesick feeling which the Japanese Army were trying to foster.

"I approached Miss TOGURI, and after some demur she agreed to try the experiment. We left this until the actual evening of the first scheduled broadcast of what was to be called the 'Zero Hour'. As far as I can remember, the name, the 'Zero Hour' was already being used by REYES for the quarter-hour musical program of dance music which he had been broadcasting. To make quite sure that the program failed in its intended effect I selected the music and wrote the continuity for Miss TOGURI to announce. Over a period we built up a small library of records, nearly all by English composers, which we felt would have a minimum appeal to American forces in the Pacific. The program, therefore, consisted of a group of records introduced by IVA TOGURI, who took the name of 'ANN', as A N N was the abbreviation for announcer on the script. This was followed by news which was written and broadcast by INCE—followed by music—followed by what was called 'News from the Home Front', which was news of internal happenings in America supplied and written by one of several of the Niseis in the English-speaking section. I recall that there was some discussion between INCE, REYES and myself with regard to this particular section of the program. As nearly as I can remember I declined to handle it as I was very fully occupied with news commentaries and invariably had to write the musical introductions for Miss TOGURI at the last minute. I believe, though I'm not certain about this, that INCE, who was handling the news side of the program, declined to handle the 'News from the Home Front'. My impression is that he did this through an unwillingness to collect news items which might serve the Japanese purpose. I know that on the air he paid particular attention to these items, using his skill as an announcer to render them as nearly ineffective as possible. I cannot at this stage recall whether this 'News from the Home Front' was a part of the original 'Zero Hour' or not.

"After some weeks we were told that the 'Zero Hour' was causing comment in America. We got no details until we were shown a news item which, as far as I can recall, was an interview by a press representative with various members of the armed forces in the Pacific. In this news item the girl referred to was credited with statements which quite definitely did not come from the 'Zero Hour'. This was in either March or April, 1944. There was some discussion at the time between INCE, myself, Miss TOGURI and GEORGE NAKANOTO, and I think one or two others, as to whom

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this news item was referring to, as four-fifths of the statements credited to the girl by the reporter had not been broadcast by Miss TOGURI nor to the best of my knowledge by anybody else from Radio Tokyo. I recall that we discussed this peculiar problem at Camp Bunka, and Major Cox of the U. S. Army Air Force, who had been shot down over Rabaul, told us that he personally, while in New Guinea, had heard announcements of the sort referred to by the newspaper reporter. For example, announcements commiserating with the troops and warning them that Japanese planes would be over at such and such a time. Major COX was shot down before the 'Zero Hour' even started, so we had still further reason to believe that in ordering the 'Zero Hour' from Radio Tokyo, the Army was trying to develop something which had already been operating from some station in the south.

"My connection with the 'Zero Hour' ended with my collapse in June, 1944, and what took place in the program during the last twelve months of the war I am unable to say as I was not connected with it in any way nor did I ever hear it. Major INCE left the broadcasting station and ceased to have any connection with the 'Zero Hour' some weeks before my collapse in June, 1944.

"The aforesaid statement is true to the best of my knowledge and belief.

/s/ CHARLES H. COUSENS,  
Major, Australian Imperial Forces

"Subscribed and witnessed at  
Yokohama, Japan:

DATE: 25 October 1945

WITNESSES:

(sgd) GEORGE S. GUISE CIC Met. Unit #80, APO 500  
(sgd) CHARLES E. BRIST CIC Met. Unit #80, APO 500"

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WALLACE ELWELL INCE, aka Ted Ince

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The following statement was obtained by CIC, and the

original statement is retained by the 441st CIC Detachment, Tokyo, Japan:

"AFFIDAVIT

"City of Yokohama

"Prefecture of Kanagawa

"I, WALLACE E. INCE, O-890047, Major, Infantry, United States Army, having been first duly sworn, do affirm and declare that:

"I first met IVA TOGURI in the summer of 1943. At that time she was employed in the business office of Radio Tokyo.

"GEORGE NAKAMOTO (GEORGE MITSUSHIO) acting head of the English Section informed Major CHARLES COUSENS, Australian prisoner of war, 3rd Lt. NORMAN REYES, Filipino prisoner of war and myself that the 'Zero Hour' was to be expanded to an hour and a quarter. At that time Lt. REYES was conducting a twenty minute program of popular recordings which was known as the 'Zero Hour'.

"The proposed expanded broadcast was to include news, commentaries, and prisoner of war messages directed to Australia, in addition to the musical features. The general purpose of the program had previously been stated as an effort to break down morale among Allied troops in the Pacific area.

"IVA TOGURI was given the additional work of reading prepared introductions to the musical numbers on this broadcast which was still known as the 'Zero Hour'. During discussions as to her ability I stated that she had a harsh unpleasant voice unsuited to radio work in addition to her lack of broadcasting experience. However the Japanese decided that she would be used.

"TOGURI read the introductions to some three to eight musical selections during the broadcast period. In the beginning she introduced herself as 'ANN' -- taking the abbreviation for 'Announcer' which was typed on the scripts before each announcement. Later this name was incorporated in the scripts which Major COUSENS was writing and eventually was expanded to 'Orphan Annie'.

"I was connected with the 'Zero Hour' from the inception of the expanded program until about February 1944 and



during this time I heard her say nothing that could be considered as detrimental to the prosecution of the war by the Allied Forces.

"I have talked to American officers who were taken prisoner by the Japanese. These officers told me that a female announcer whom they dubbed 'TOKYO ROSE' had repeatedly taunted the American forces in the Pacific area with threats of specific bombing missions by Japanese planes, and other items of military import such as naming specific units or mentions of the movements of specific Allied units. I am certain that no such statements were made by TOGURI on the 'Zero Hour' prior to February 1944. To my knowledge this was the only broadcast she was connected with."

"TOGURI's position at Radio Tokyo was only a part time job. She told me she had to take it as her salary from Domei News Agency was not sufficient to support herself. During the winter of 1943 she quit her position at Domei to accept a better position with the Danish Legation. She told me that she was subjected to much criticism at Domei for being so American in mannerism and thought. She also said that the hours would be easier for her and the strain of maintaining two positions would be lessened."

"During the time I was at Radio Tokyo I saw TOGURI do many things which were of help to the prisoners of war working there. She furnished us a constant supply of news items while employed at Domei and after she left there this service was continued by her fiancé, PHIL D'AQUINO, a Portuguese also employed at Domei. On several occasions she gave us food from her meager rations. During the several months that COUSINS was ill in a Tokyo hospital she visited him on a number of occasions although she was warned by the Japanese not to do so. On each of these visits she took him food, cooking utensils and cigarettes in a sincere effort to help him recover his health. At all times she was most sympathetic, denouncing the Japanese for their conduct toward the prisoners of war."

"Further affiant sayeth not."

/s/ WALLACE E. PRICE  
Major, Inf., USA

"Subscribed and sworn to before me at Yokohama, Japan, this 8th day of January, 1946."

/s/ J. W. SCHOONOVER  
1st Lt., Cav."

Major INCE is presently attached to the 9026th Technical Service Unit, Headquarters Detachment, Camp Stoneman, California, and furnished the following statement to Bureau Agents:

"Camp Stoneman,  
Pittsburg, Calif.  
December 19, 1947

"I, Major WALLACE E. INCE, hereby make the following voluntary statement to WILLIAM C. HAY and GEORGE W. SMITH, who have identified themselves to me as Special Agents of the Federal Bureau of Investigation. No threats or promises have been made to me, and I understand I am not required to make any statement. I make this statement knowing it may be used in a court of law.

"I was taken prisoner of war by the Japanese at Corregidor, P. I. on May 16, 1942. I was taken to Tokyo in October 1942, for the purpose of broadcasting, having had experience in that type of work.

"In March or April, 1943, the 'Zero Hour' program was started on Radio Tokyo. Major CHARLES COUSENS, Lt. NORMAN REYES, and myself were to write and broadcast this program. The purpose of the program was announced by the Japanese to 'break down morale among allied troops'.

"In July or August, 1943, IVA TOGURI, an employee of Radio Tokyo, was introduced to COUSENS and myself. COUSENS was in favor of using her for voice introductions to a musical section of the period. I was not.

"COUSENS wrote these musical introductions with comments for her, with the exception of several occasions on which he was physically incapacitated. There were several occasions where I was called upon to write the record introductions and I believe REYES also upon occasion wrote some of her comments.

"She introduced herself and made her closing signature as 'ORPHAN ANN' or simply 'ANN'. I believe that she so identified herself on all broadcasts made.

"The broadcasts were made, with few exceptions,

from a studio with a turn-table and separate announcer's table in direct connection with the technician's control booth. During these broadcasts, I was either at the control table, where I could hear her actual voice, or in the control booth, where I could hear her over the monitor speaker.

"During this period TOGURI made no statements over the 'Zero Hour' which contained factual or implied information of an intelligence or operational nature.

"Upon occasion, certain phrases were injected into scripts, to which I took exception. I cannot say from positive knowledge that they were inserted by the Japanese in supervisory capacities nor can I state positively that they were or were not broadcast. I do not believe that anything of an objectionable nature was written for this period by COUSENS. Examples of these certain phrases include such statements as 'the forgotten men of the Pacific' and 'relax a bit and listen to this'. I am not able to state definitely that TOGURI read this material over the air.

"In the latter part of April, 1944, the military authorities severed my connections with the 'Zero Hour' and Radio Tokyo. Subsequent to April, 1944, I have no personal knowledge of IVA TOGURI or her actions. I have never heard TOGURI make any statement of a derogatory nature against the United States or the war effort of the United States, to the best of my recollection. Her statements to me were definitely in favor of the war effort of the United States.

"I have read the above statement, consisting of this and two other pages. It is true to the best of my recollection.

/s/ WALLACE E. INCE 890047  
Major TC (Inf)

"Witnesses:

"WILLIAM C. HAY, Special Agent FBI 12/19/47  
GEORGE W. SMITH, Special Agent, FBI"

INCE stated that his own activities at Radio Tokyo had been subject of an investigation by the Army, and that he had been cleared.

He never heard TOGURI broadcast any statements regarding U. S. troop movements or other intelligence information of this type attributed to the subject.

Major INCE stated that IVA TOGURI had been an office employee at Radio Tokyo prior to her broadcasting activities. She apparently did not receive much pay, as she took a job at the Danish Consulate to make enough money to live on.

The informant related that the scripts for the broadcasts were made in 18 copies, and various copies went to different Japanese department heads and supervisors to be edited before going on the air. He said, however, that few changes were made in the scripts and they usually went on the air as they had been originally written. He said that occasionally the Japanese would hand him a script of a news release from the Imperial headquarters; these were not subject to any change. COUSENS and he were both forced to read these on the air, and they always prefaced them with "This is a release from the Japanese high command" or some such identification, because they wanted the Allied soldiers to know the source.

The informant was unable to recall any specific information regarding broadcast material which might have been intended to break down the morale of the US troops by making them homesick, particularly such material as "Don't you wish you were back home walking down Wilshire Boulevard?" etc. He had never heard TOGURI read any such material on the air. However, he said he did vaguely recall such a phrase as "The Forgotten Men of the Pacific" in some script, but he had not written any such material himself, and he could not recall that any such material had been on the "Zero Hour".

Major INCE advised that all the workers at Radio Tokyo were under various degrees of control by the Japs. He did not know whether TOGURI would have been free to quit her broadcasting if she so desired, as there was some kind of employment control. The broadcasters were unable to read anything on the air which had not been approved by the Japs, and they were not allowed to deviate from the prepared scripts.

Major INCE advised that one GEORGE NAKAMOTO, who had at one time been employed by a Japanese newspaper in Los Angeles, California, was a liaison man between the Japanese authorities and the prisoners on the broadcasts. NAKAMOTO brought them instructions from the higher authorities, and the informant believed that NAKAMOTO might have "watered down" some of the orders to make it easier on them, as he seemed to be sympathetic. He

thought that NAKAMOTO might be in a position to furnish further valuable information in this case, and he was still working in Radio Tokyo as late as 1946 and may still be there. NAKAMOTO is married to a Japanese girl and his Japanese name is MITSUSHIO, while NAKAMOTO is his American name.

Regarding the motives of IVA TOGURI and her loyalty to the United States, Major INCE advised that he was unable to state that she had ever been disloyal, to his knowledge. When she went to work at the Danish Consulate, she came into possession of news which INCE and COUSENS would never have learned. But she came to them with news of American advances and was quite happy about them and always appeared to be in sympathy with the Allied war effort, and appeared to believe in the ultimate success of the Americans over the Japanese.

Major INCE was, of course, unable to state that TOGURI had never said or done anything detrimental to the U. S. war effort, but if she had, such activities had not come to his attention. He stated very definitely that he would be able to identify a recording of TOGURI's voice, and he would be glad to do so if given the opportunity. Also he would be able to tell from the type of material whether a recording was of the 'Zero Hour' or some other program.

Major INCE advised that since he was unable to get along with the Japs in control of the station, he was removed from Radio Tokyo in April 1944, and knew nothing of TOGURI's broadcasting activities since that time. However, he did learn that TOGURI had married a Portuguese, D'AQUINO. He had had some contact with D'AQUINO and had heard D'AQUINO express pro-American sympathies.

#### NORMAN REYES

The original of the following statement is in possession of the 441st CIC Detachment, Tokyo, Japan. Information has been received that REYES is presently in the United States and efforts are being made at the present time to have him interviewed. The following is the statement made by REYES to the Army:

#### "AFFIDAVIT

"I, NORMAN REYES, 2nd Lieutenant, Philippine Army, age 24, residing at 1258 Oroquieta St., Manila, having been first duly sworn on oath, do depose and say:

"I first met IVA TOGURI in the early part of October 1943. She was brought into the studio of Radio Tokyo by the Bureau of Information where she had been employed as a stenographer. It had been decided to expand the 'Zero Hour' program and the Bureau was seeking a girl with charm and personality, the purpose being to initiate a soothing, relaxing touch to the program whereby the troops in the South Pacific might be lulled into a receptive mood for Japanese propaganda efforts which would be inserted into the latter part of the program. I think IKEDA of the Bureau of Information was the one who finally selected IVA TOGURI for the part.

"So far as I am aware, TOGURI was not given a voice test. She simply appeared as a member of the 'Zero Hour' staff the first part of October 1943 and made her first broadcast during the latter part of the same month.

"The 'Zero Hour' was presented over the radio between six and seven o'clock in the evening, seven times a week, and, lasted until the surrender of the Japanese in August 1945. IVA TOGURI went on the air immediately following the news broadcast which opened the program, and was on for, sometimes fifteen minutes, sometimes a half-hour. She broadcast her introduction, the continuity between musical numbers, and miscellaneous information about the recording to be played, including the name of the author and the band, and the popularity which had been achieved by the tune.

"The brunt of writing the scripts which TOGURI used was borne by Major CHARLES COUSENS, Australian Army. When COUSENS was indisposed, WALLACE E. INCE, a Captain in the American Army and I substituted. This procedure, however, lasted until about late spring 1944, when COUSENS and INCE were transferred to another program emanating from Camp Bunka, and ceased activities on the 'Zero Hour'. From that time forward, TOGURI wrote most of her own material, attempting at all times, to imitate the style which had been set for her by COUSENS.

"TOGURI frequently came to me for advice relative to her scripts. She would seek assistance in the selections of musical numbers, suggestions as to what type of delivery would be appropriate for specific pieces and new and various ways of introducing numbers. She often asked me to aid in removing from her

scripts, propaganda items which the Japanese constantly inserted, such as suggestions to the GIs that it was a 'hell of a life in a fox-hole', or that they did not know why this war had been started, or a query as to whether they 'regretted having gone to war'.

"TOGURI definitely did not relish her job. She did not wish to become a part of the things which the Japanese were constantly attempting to insert into the program. She was unpopular with the Japanese who inserted their ideological warfare into her scripts because she discouraged such attempts in every way possible. I have often heard her state that she wanted to 'quit'. In addition, she was worried about the possible consequences, as she stated several times that she felt she would have to answer in taking part in broadcasting programs which were unpopular with Americans.

"I recall that Major TSUNEISHI once called TOGURI 'TOKYO ROSE' and we in the office sometimes called her by that name, in a joking manner, but she was not known by that name in Japan until after broadcasts were received indicating that American sources had 'dubbed' her with the name 'TOKYO ROSE'. Whenever we called her 'TOKYO ROSE', she did not take kindly to the appellation. As a matter of fact she resented being called that.

"Others who broadcasted on the 'Zero Hour' included MIYEKO FURUYA. She appeared on the program during the approximate period February through May 1945. She acted in the capacity of pro tem mistress of ceremonies, presented her musical numbers, acted in skits which appeared on the program, and, was the one who substituted the most for TOGURI when she was indisposed.

"MARY ISHII was another girl who appeared on the program. Her activities on the program were confined to the period including June and July 1945, when the musical part of the program was divided into swing and languid sections. She handled the languid section, said very little, usually two or three lines, and was concerned mostly with the music and the recording itself. On Sunday evenings, MARY ISHII handled a classical program for the 'Zero Hour'. She wrote the scripts for this Sunday program herself, usually limiting the script's contents to facts concerning the life of the composer and the composition itself.

"I have no recollection that RUTH HAYAKAWA ever participated in the 'Zero Hour' while I was connected with the

program. I don't think it likely that she did.

"Further affiant sayeth not.

/s/ NORMAN REYES

"Subscribed and sworn to before me this 31st day of December 1945, at Manila, Philippines.

/s/ HORACE G. HARDY  
1st Lt. CMP  
Summary Ct Officer

"WITNESSES:

"/s/ A. R. MARTIN - Special Agent CIC  
"/s/ MILTON H. BELINKIE - Special Agent CIC"

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#### VIII. INTERVIEWS OF TOGURI

Following the cessation of hostilities, newspapermen were admitted to Japan, and because the subject had received so much publicity at Radio Tokyo she was interviewed by newspapermen. One of the interviews was attended by a number of newspapermen. However, two separate interviews were given. One was on September 3, 1945, by CLARK LEE and HARRY T. BUNDICK. During this interview LEE took notes and still has them in his possession.

From time to time the story has come out that TOGURI was offered \$2,000 by newspaper correspondents for an exclusive story. MAX HORTON, International News Service, told CIC Agents that LEE and BUNDICK had interviewed TOGURI and entered into a contract with her giving Corro-Militar exclusive rights to a story for \$2,000. The contract was allegedly broken by TOGURI a few days later when she gave an interview to another correspondent. No consideration was ever paid to TOGURI.

It was also ascertained that LEE and BUNDICK upon reconsidering and receiving advice from their home office felt that it would not reflect creditably upon their employer and his publication if they paid



money to a person who might subsequently be prosecuted for treason. They sought a way to cause TOGURI to breach the contract and did so by convincing her that the story was too big for any one newspaper, and arranged for a "Stars and Stripes" reporter to get the story, thereby voiding the contract.

CLARK LEE  
c/o HARRY T. BAUNDIDGE

TOGURI furnished LEE with considerable background information concerning herself and family. She told of her coming to Japan, of having attended the School of Japanese Culture to study Japanese, and receiving private instruction daily. She told LEE she was asked by the police why she had never taken out citizenship papers. She advised that it was never her intention to do so. She told the police there was no sense in signing a piece of paper if her heart was not in the motivating force behind the act. The police accepted her viewpoint and did not question her further. She subsequently left the home of her relatives and moved to a boarding house and became employed in July 1942 by Domei. From Domei she received 130 yen a month, and her tuition at the school was 100 yen a month, so in July 1943, she quit school.

In August 1943, she learned that Radio Tokyo was looking for employees and she applied through a friend. For a period of two months she did typing in the Business Office, correcting bad English or grammatical errors in the script. In November 1943, she was given a voice test by two Allied prisoners of war, WALLACE and COUSENS. WALLACE was known as TED INCE, and his full name was WALLACE ELWELL INCE. When she started the work she was told by INCE that she was to "entertain the boys". After a while TOGURI understood that what they wanted was to induce some sort of homesickness among the boys and to make them unhappy about "sitting there in the mud". She would always tell them to leave their rifle cleaning and listen to the music. According to LEE, she told him that she would imagine the soldiers sitting in the jungles, sitting under the tropic sun and swatting flies. Then she would play cooling music.

According to LEE, TOGURI told him that after she had been on the program about a month she found out from Domei News Agency that she had been called TOKYO ROSE, although the name TOKYO ROSE was never used on the program.

She said that in the summer of 1944, after the loss of Saipan, COUSENS had heart trouble and went to the hospital, and after that she started writing her own scripts, following his style. INCE continued for

a short time longer but was put in prison for trouble with the radio station.

In October 1944, the Japanese Government claimed to have sunk the American Fleet off Formosa, and they sent a Japanese Major from GHQ and directed her to say, "You fellows are all without ships. What are you going to do about getting them home now. Orphans of the Pacific, you really are orphans now". About every day for the last one-half year of the war this Japanese Major, who spoke English, came to TOGURI and told her to slant that day's script. TOGURI told LEE that her idea was to emphasize the discomfort and homesickness of a soldier's life but not to antagonize them.

She stated that her last program was on August 13, 1945, and that after that she had burned her scripts. She had found out on August 8, 1945, that the Japanese Government was entering into a peace negotiation with the Allies.

She told LEE that on April 19, 1945, she married PHILIP D'AQUINO, a Portuguese citizen born in Japan, of a Japanese mother, who had been employed by Domei since 1942. She told LEE she had no feeling of being a traitor, although she could not say that she did not give any thought to the fact that she might get into trouble. She said her husband warned her to quit. She had often given thought to the fact that COUSENS, REYNOLDS and herself were in the same situation. There were times when she thought she was doing wrong but felt instead that she was providing as much fun as propaganda. TOGURI admitted that she tried to undermine the morale of the U. S. Armed Forces. She admitted stating, "What is your wife doing tonight do you suppose," answering, "Out with some other guy, of course". She would say the same thing about the sweethearts.

HARRY T. BRUNDIDGE - Associate Editor  
Cosmopolitan Magazine  
Hearst Building  
959 Eighth Avenue  
New York, New York

BRUNDIDGE confirmed all of the information taken from the notes of CLARK LEE. According to BRUNDIDGE, a signed statement was obtained from TOGURI by BRUNDIDGE and LEE, setting forth all of her activities on Radio Tokyo, and admitting that she was the one and only TOKYO ROSE, and that she was guilty of treason. According to BRUNDIDGE, this statement was stolen from him in Tokyo.

There appears to be some confusion as to how extensive this statement was, and it appears from the interview of LEE that the statement

by TOGURI was merely the fact that she was the one and only TOKYO ROSE. It does not appear that her entire story to LEE and BRUNDIDGE was committed to writing, whereas, in the interview with BRUNDIDGE it would appear that her entire interview was committed to writing.

JAMES J. KEENEY  
1915 West Ruscomb Street  
Philadelphia, Pa.

KEENEY was former correspondent for "Yank" Magazine in Tokyo. He told of the previous interview of TOGURI by LEE and BRUNDIDGE, and also the contract which they made with her and subsequently voided.

On September 3 or September 4, 1945, KEENEY, in company with a DALE KRAMER, another correspondent from "Yank", interviewed TOGURI at her home in Tokyo. This was done through first locating her husband, PHILIP D'AQUINO, a linotype operator for Domei. She furnished them with general information concerning her background and the purpose of her trip to Japan.

According to KEENEY, the subject admitted introducing her program to the American Armed Forces with the phrase, "This is your little ORPHAN ANNIE, your favorite enemy".

On the following day, KEENEY and KRAMER induced her to accompany them to the Bund Hotel in Yokohama, where an interview was set up with several hundred newspaper correspondents and photographers. TOGURI denied anything treasonous, although she admitted using the phrase, "This is your little enemy".

DALE KRAMER  
63 West Eleventh Street  
New York, New York

KRAMER was in company with KEENEY, as stated above, and KRAMER took notes and still has them in his possession. TOGURI furnished KRAMER with background information which is previously recorded, admitting her affiliation on the "Zero Hour" with three prisoners of war, namely:

[REDACTED]

COUSENS, INCE and REYES. Subject admitted to KRAMER that she thought she was TOKYO ROSE, due to the fact that she was the only one who continually broadcast, and also because she received publicity in the Japanese newspapers. She admitted that on her broadcasts she referred to herself as "ORPHAN ANN".

KRAMER heard the subject on the air several times but could not identify her voice.

SOUND MOTION PICTURE INTERVIEW OF TOGURI BY U. S. NAVY:

VAUGHN PAUL  
7254 Hollywood Boulevard  
Los Angeles, California

PAUL was in charge of a motion picture sound group which on September 5, 1945, took sound motion pictures of subject in Tokyo. At first an attempt was made to take the picture in the form of a story, but this was found to be impractical, and they finally shot the pictures in the form of an interview in which the subject, TOGURI, was interviewed by Lieutenant VAUGHN PAUL, USN.

800 feet of 35 mm. motion picture sound film reflecting this interview was obtained from Lieutenant Commander AIKEN, Photographic Science Laboratory, Anacostia Naval Air Station, Washington, D. C., and is presently in the possession of the Los Angeles Office.

The picture was shot by the SS MITCHELL Sound Crew No. 26; Cameraman, THOMAS; Sound man, CRAGNEY; Microphone, HUNTER; and commentator, VAUGHN PAUL. The picture was prepared, and the statements by the subject were not spontaneous. She admitted she was TOKYO ROSE, and that she broadcast on Radio Tokyo. She never mentioned the "Zero Hour" nor did she identify herself as TOGURI. However, she did say that she was "ORPHAN ANNIE".

IX. SIGNED STATEMENT OF TOGURI

The subject was interviewed by Special Agent FREDERICK G. TILLMAN in Tokyo, Japan, on April 30, 1946, at which time she gave the following signed statement, the original of which is maintained in the Los Angeles Field Office:

"Tokyo, Japan  
April 30, 1946

"I, IVA IKUKO TOGURI (Mrs. Philip Jairus d'Aquino), make the following voluntary statement to F. G. TILLMAN whom I know to be a Special Agent, Federal Bureau of Investigation, United States Department of Justice, knowing that it may be used in a subsequent criminal proceeding against me.

"I was born on July 4, 1916 at Los Angeles, California, of alien parents, JUN and FUMI IIMURO TOGURI, who were born in the Yamanashi Prefecture, Japan and emigrated to the United States in 1899 and 1913. I lived in Los Angeles, Calexico and San Diego, California with my parents and was graduated from the University of California at Los Angeles in June, 1941 with a degree of Bachelor of Science.

"My parents were advised that my mother's sister, SHIZU HATTORI, residing in Tokyo, Japan, was sick and wanted my mother to visit her. As my mother had been ill for several years and as I was through school and not employed and for the further reason that I wanted to see Japan my family sent me to care for her. My father made all the preparations for my trip but he was unable to get a passport for me. I do not know why he could not and I made no effort to get one myself. I did get a certificate of identification from the Immigration Service at San Pedro or Wilmington, California. This certificate provided that I should return within six months from the date of issue, July 5, 1941.

"I sailed from San Pedro, California on July 5, 1941 on the 'Arabia Maru' a ship of the Osaka Shosen Kaisha line and arrived in Yokohama, Japan on July 24, 1941. After clearing with the Japanese authorities, I went to the home of my uncle, HATAJI HATTORI, 825 Unane Machi, Setagaya-ku, Tokyo, Japan. I lived with them until June, 1942, paying them for my room and board until that expense together with transportation to and from a language school became too expensive. I then moved to Shiba-ku to be near the school.

"In August 1941, when I received my residence permit from the Japanese police, I was instructed by them to go to the American Consulate and register. I called at the Consulate office in the American Embassy compound for this purpose. The consular representative I talked to suggested that I apply for a passport. I

left my birth certificate with him and called periodically to find if the passport had been issued until about October, 1941. At that time they told me that they would advise me when they received word from Washington about the passport.

"I became nervous after hearing of the HULL-NOMURA-KURUSU talks in Washington and in the latter part of November, 1941, I called my father in Los Angeles by Long Distance telephone. I asked him how the situation looked but he could not tell me how dangerous the situation was. He told me to see as much of Japan as I could as I had spent the money to come here but if I thought it dangerous to stay, to come home. A few days later I received a cable from him telling me to hurry home. I knew that a ship, the 'Tatsuta Maru' was sailing the next day, December 2, 1941 and I went to the American Embassy immediately with my cousin, RIKO HATTORI, now deceased, to secure their approval to leave as I had no passport and as my birth certificate had been sent to the State Department. I was given a letter stating I had applied for a passport and that they had my birth certificate. I was also advised to go to the school I had been attending, the Japanese Language and Culture School (Nichigo Bunka Gakko), and get a certificate of attendance to facilitate my admission to the United States.

"At my request, my uncle telephoned the NYK lines for a ticket and he was advised of the papers I would need, including clearance papers from the Finance Ministry. My uncle called for this permit which would allow me to take back the remainder of the money I brought with me. This would take three or four days, and as the ticket could not be sold without the Japanese Government financial clearance, thus I could not get on this ship.

"I continued my studies at the language school in Shiba Park, Tokyo, until December, 1942, residing at Tamura-cho 4, Chome 6, Shiba Park. I worked as a part-time typist for the school until July, 1942. Then a student, a Mr. MAKINO, who worked at Domei Tsushin Sha, took me there and introduced me to IAN MUTSU, an Eurasian now Count MUTSU. MUTSU gave me a job and I worked there from July, 1942 until December, 1943. My duties there were monitoring news broadcasts in English from LEC, ABC (Australia), KGEI and stations at New Delhi and Chungking. I made notes and prepared translations which I delivered by messenger to the Overseas News Department of Domei headed by MUTSU. I am not a stenographer and did not take down the broadcasts verbatim. My hours were from

5:30 to 10:00 p.m. or 5:00 a.m. to 10:00 a.m. and my salary was 130 yen per month. I do not know what disposition was made of my work and I made no comment upon, or evaluation of, the news I received.

"Early in 1942, I saw a notice in the Tokyo papers advising American citizens who wished to return to the United States to make application at the Swiss Legation. I made such an application at the Legation but as I had only the letter from the American Embassy and my Certificate of Identification and not a passport, the Swiss official told me there was little chance that I would be evacuated on the first repatriation ship. In September, 1942, the Swiss Legation sent me a letter telling of a second repatriation ship. At the legation I was advised that the passage from Japan to Goa, Portuguese India, would be free but that passage to New York on the Gripsholm would require about \$425 which I had to have before departure or when I reached New York. I talked the matter over with my uncle. He did not have the money to give me and I was afraid my parents would not have the money because of the evacuation from the West Coast. I knew I had real estate in Los Angeles of the approximate value of \$2000 and that my father had a grocery and produce store in Los Angeles. I did not feel like asking my parents, my brother or either of my two sisters to give me the passage money because of the evacuation from California. My uncle, HANAJI HATTORI, advised me to stay in Japan and not put my parents to the added expense. I then had no further contact with the Swiss officials for repatriation or otherwise.

"The day following my decision to stay in Japan, I called at the Shiba Ward Police Station and informed them that I was not going to be repatriated to the United States. They noted this in their records and informed me that I would be treated as a foreigner; that I would have to have my residence permit validated every six months and that I could not leave Tokyo without a travelling permit. The police called at irregular intervals inquiring if I was still an American citizen and suggesting that I become a Japanese citizen. I was never jailed or ill-treated by the Japanese police.

"Many of the Nisei, that is, American-born Japanese, in Japan, were employed either at Domei Tsushin Sha or Radio Tokyo because of their knowledge of the English language. My finances were low because of six weeks illness with beri-beri and I needed

another job. I found, through these Nisei, and at the suggestion of ED KUROISHI, a Nisei working at Domei, a typists job in the business office of Radio Tokyo. I obtained this job after a competitive typing test, commencing work in August, 1943 at a salary of 100 yen per month. This was in addition to my salary of 130 yen at Domei. I worked under a Mr. TAKANO, who was in charge of the business office and typed material for broadcasting over Radio Tokyo (JOAK), lists of Allied army personnel and the like, in English. There was no connection between my employment at Radio Tokyo and Domei.

"In the middle of November, 1943, GEORGE NAKAMOTO, who is also known to me as GEORGE MITSUSHIO, the program director at Radio Tokyo, told me of their plan for an hour and fifteen minute program to be beamed at Allied soldiers in the South Seas and asked me to take a voice test. He said it was going to be an entertainment program and that he would call me later. In about an hour he took me to Major CHARLES COUSENS, an Australian Army war prisoner and Captain TED INCE, an American war prisoner. These men, in the presence of GEORGE NODA, a Canadian-born Japanese who was a staff announcer, explained the program. Major COUSENS said the program would consist of prisoner of war messages, musical entertainment and news from the American home front as well as general news highlights to be beamed to Allied soldiers in the South Pacific. He said he would write the script and that the music would be chosen. I would only have to read what was written, that is, the introduction to the music and not news or commentaries. COUSENS said he chose me because he thought I had a Yankee personality. I think he talked over my selection with NAKAMOTO. I was then taken to a studio and took a voice test by reading an old radio script. COUSENS then said I would do and that he would coach me so I could send a cheerful voice over the radio. He told me to pretend that I was among the boys and speak as if I were talking directly to them. COUSENS asked me if I would like to put the entertainment across and I accepted the job because I thought I could entertain American soldiers that way. No pressure was put on me by COUSENS, INCE, the Japanese or other persons to force me to take the job and no one threatened me if I did not take the job or continue in it.

"I remained at the studio and went over the script and music with COUSENS and that evening I made my first broadcast. This was at 6 p.m. and in the middle of November, 1943. The script was written by Major COUSENS and the program was called the 'Zero Hour'. Previous to my appearance the program lasted twenty minutes



but beginning with my first broadcast it became an hour and fifteen minute program. I do not recall the contents of this broadcast but I did not feel that I was trying to destroy the morale of Allied soldiers because of Major COUSENS' claim that it was entertainment.

"Major COUSENS wrote the scripts for the program and selected the music until he became ill in the summer of 1944. He wrote these in long hand and I typed them, making five carbon copies. I do not know the distribution of the scripts other than that I turned them over to NAKAMOTO and used the original myself. I usually destroyed my copy of the script but on occasion I would take them home. After COUSENS became ill, I wrote the scripts, using COUSENS' old scripts as a guide and with the help of NORMAN REYES, a prisoner of war whom I understood was a Philippine Army officer. He was also the Filipino announcer at the radio station.

"The 'Zero Hour' was broadcast daily except Sunday from 6:00 p.m. until 7:15 p.m. It was arranged as follows: Prisoner of war messages from five to ten minutes; music introduced by me for about ten minutes; home-front news for five minutes; music introduced by me for about ten minutes again; general news highlights usually read by INCE; Jazz music introduced by REYES; news commentaries for about seven to ten minutes made by CHARLES YOSHII - these were recordings which he made in the afternoon; and a closing band number which I introduced. The home-front news was read either by REYES or INCE. The program continued substantially in the same manner until the spring of 1944 when I quit introducing the band number. It was later changed by the elimination of the band music.

"At the beginning of the program and throughout the existence of the program I was introduced as 'ORPHAN ANN', 'ORPHAN ANNIE', 'Your favorite enemy, ANN' and 'Your favorite playmate and enemy, ANN'. I had specific instructions from COUSENS to laugh when I said the word 'enemy'. I was told to be as cheerful and entertaining as possible and I tried to do so.

"About Christmas, 1943, COUSENS and INCE took me into their confidence and said that they were trying to make the program as entertaining as possible rather than propaganda. He told me never to think of it as propaganda. However, they never directly or positively told me that they were trying to defeat the Japanese purpose of the program. They said it was working like they wanted, that is, as entertainment for the Allied troops. They told

me they were trying to soften the news broadcasts and increase the number of POW broadcasts. They also told me that they were putting a double meaning in some of their broadcasts but I did not notice any broadcast which I would consider had a double meaning. But I did not of phrases.

"I never appeared on the radio on Sundays and after the spring of 1944, I did not appear on the Saturday broadcast of the 'Zero Hour'. RUTH HAYAKAWA, who once lived in Los Angeles, according to other people at Radio Tokyo, appeared on the radio between 6 and 7 p.m. on Sundays. This was not the 'Zero Hour'. In the summer of 1944, MIYEKO FURUYA (Mrs. KEN OKI) took my place on Saturdays, staying until the spring of 1945. I was ill from March until May, 1945, at which time MARY ISHII, a Eurasian, took my place. When I returned she was a regular member of the 'Zero Hour' program and remained so until the program went off the air in August, 1945. I never heard the broadcasts of these women and was not familiar with the scripts they used.

"I received no salary increase for my broadcasting work but in about August, 1944 my pay was raised to 150 yen because of the increase in living costs. The raise was general throughout the studios.

"I have been shown original scripts for March 7, 9, 10, 14, 16, 18, 20, 22, 24, 25, 27, 29, 30, 31, April 10, 21, May 12 and February 22. I recognize them as 1944 scripts typed by me from longhand scripts written by Major CONSTANT with portions pertaining to the band music typed by TED INCE. I broadcast over Radio Tokyo all the parts indicated for 'ANN' on the dates indicated. These are scripts given to the military authorities by my husband, PHILIP D'AQUINO. I had previously brought these to my home from Radio Tokyo. I have initialed each one on April 30, 1946 in the presence of F. G. TILLMAN.

"In December, 1943, I was married to PHILIP JAMES d'AQUINO, a Japanese-Portuguese and a Portuguese citizen employed as a linotype operator by Dozai Tanshin Sha. We were married in the Jesuit church at Sofia University, Tokyo and registered our marriage with the Portuguese Consul. He asked if I wished to become a Portuguese citizen and I told him I wanted to retain my American citizenship. He told me that by virtue of my marriage I possessed dual citizenship status, Portuguese and American and was

given a certificate stating that I was a Portuguese citizen. When I was young, probably in grade school, my mother caused me to be expatriated from my Japanese nationality through the Japanese Consul General at Los Angeles. I do not know the date of the expatriation certificate but I know that my loss of Japanese nationality appears on my family register (Koseki tohon) at the Honjo Ward Office, Tokyo. I consider myself an American citizen and have always registered in Japan as an American citizen. Japanese officials, during my stay in Japan, have treated me as an American, requiring residence and travel permits. However, no special restrictions were placed on me and I had no restrictions except in that these permits were required of me.

"In December, 1943, I resigned from Domei and obtained a position as file clerk and typist with the Danish Minister, LARS TILLITSE, which I held until his departure in July, 1945. My salary with him was 150 yen per month, an increase of 20 yen over my Domei salary. I also had better working conditions in the Danish Ministry. This position did not interfere with my employment by Radio Tokyo.

"I knew that the 'Zero Hour' was Japanese propaganda for the purpose of lowering the morale of the Allied Troops, being beamed to them, and showing sportsmanship on the part of the Japanese by sending out messages from prisoners of war. My purpose was to give the program a double meaning and thus reduce its effectiveness as a propaganda medium. I was almost convinced that I was defeating the purpose of the Japanese as Major COUGENS remarked that the efficiency set-up of Radio Tokyo was such that he could write scripts which had a double meaning. The Japanese did not check the scripts every day or make us record the program before it was broadcast. I did not feel that I was working against the interests of the United States. I did not pay much attention, during my employment at Radio Tokyo, to the Japanese aims of the program, except that I knew all of their programs were propaganda.

"I have read and initialed twelve pages of this statement and certify the contents to be true to the best of my knowledge and belief.

/s/ IVA IKUKO TOGURI  
(Mrs. PHILIP J. d'AQUINO)

(continued)

**\*Witness:**

/s/ F. G. TILMAN,  
Special Agent, Federal  
Bureau of Investigation,  
U. S. Department of Justice,  
Tokyo, Japan.

/s/ LLOYD HUFFMAN,  
ASN 35974528  
T/4 495 BP Co.  
Tokyo, Japan."

**X. DESCRIPTION**

Name	IVA INUKO TOGURI, with aliases: Mrs. Philip Jairus D'Aquino, Ann, Orphan Ann, Orphan Annie, Tokyo Rose
Date of birth	July 4, 1916
Place of birth	Los Angeles
Height	5'3
Weight	120
Eyes	Brown
Hair	Black
Complexion	Yellow
Race	Japanese
Citizenship	USA
Residence	Resided in California from date of birth until July 5, 1941, when she sailed for Japan
Scars and marks	Large mole on upper lip under right nostril
Peculiarities	Talks out of right side of mouth
Education	All in California: Graduated UCLA 1940
Marital	Common-law wife of PHILIP JAIRUS D'AQUINO (In signed statement claims marriage to D'AQUINO in December 1943) (In motion picture interview claims marriage to D'AQUINO in June 1945)
Children	None, but is pregnant
Relatives	Father, JUN TOGURI, born 3/25/82, Japan, AR #5768703; migrated to US 1399. Mother, FUMI TOGURI, born in Japan Brother, FRED KOICHIRO TOGURI, born 11/1/10, Japan, AR #5764270; migrated to U. S. in 1913; married & two children.

Sister, JUNE MIZUE TOGURI, born 1/8/19, Calexico,  
California;  
Sister, INEZ HISAKO TOGURI, born 1/26/19, Calexico.

Subject's father, brother and sister, INEZ, live in  
Chicago, Illinois, and operate the Diamond Trading Company, 1012 North Park  
Street, Chicago. Sister, JUNE, operates the Wilmington Avenue Market, 11631  
Wilmington Avenue, Los Angeles, and lives at the family home, 11630 Bandera  
Avenue, Los Angeles.

Photographs

The Bureau and Los Angeles are in possession of full-  
length and portrait photographs of subject which are  
excellent likenesses

- P E N D I N G -

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES, CALIFORNIA

FILE NO. [REDACTED]

REPORT MADE AT <b>ATLANTA, GEORGIA</b>	DATE WHEN MADE <b>1-27-48</b>	PERIOD FOR WHICH MADE <b>1-13-48</b>	REPORT MADE BY [REDACTED]
TITLE  <b>IVA IKUKO TOGURI, was.</b>			CHARACTER OF CASE  <b>TRASON</b>

**SYNOPSIS OF FACTS:**

[REDACTED] regularly heard broadcasts by individual identifying herself as "LITTLE ORPHAN ANNIE" or "ORPHAN ANNIE" during 1944-45, while he was stationed in New Guinea and Manila. Believes he would be able to identify this individual by voice. [REDACTED] was also present at interview of IVA TOGURI in Yokohama during September, 1945. Did not hear TOGURI'S voice sufficiently at that time to state whether she is or is not identical with "ORPHAN ANNIE".

- RUC -

**REFERENCE:**

Bureau letter to Los Angeles, dated 1-7-48.

**DETAILS:**

AT MACON, GEORGIA:

[REDACTED] advised that during the period between February, 1944, and January, 1945, he was stationed at Base A, Southwest Pacific Theater, Milne Bay, New Guinea and assisted in the publication of a small mimeographed newspaper known as the "Base A Star at Milne Bay". It is his practice to monitor various radio broadcasts as a possible source of news and he listened regularly to broadcasts by the individual referred to by the service at that base as "TOKYO ROSE". He stated that this individual invariably referred to herself on these broadcasts as "ORPHAN ANNIE" or "ORPHAN ANNIE" and never referred to

self as "TOKYO ROSE". Her program was known as the "Zero Hour", emanated from Station JOAK in Tokyo, (known as Radio Tokyo), and consisted mainly of recorded music interspersed with comments directed to American servicemen stationed in the Pacific. [REDACTED] was transferred from New Guinea to Manila in January, 1945, and continued to hear these broadcasts occasionally while stationed at Manila during the early part of 1945. He stated that he believes he would be able to identify "ORPHAN ANNIE" by voice inasmuch as he heard a large number of her broadcasts.

[REDACTED] further stated that he was one of the first correspondents to enter Japan after the Japanese surrender and was present at an interview of IVA TOGURI in Yokohama which occurred during the early part of September, 1945. This interview was conducted at the Bund Hotel in Yokohama by several correspondents, including DALE KRAMER, correspondent for "Yank", KNOX BERGER, and GEORGE BAKER. [REDACTED] did not recall the names of other correspondents present during the interview, but stated that DALE KRAMER did most of the questioning of TOGURI and that he, [REDACTED], was there mainly as an observer and did not take part in the questioning. He stated that TOGURI was kept at the New Grand Hotel in Yokohama for several days and then transferred to a nearby prison camp. He said that he did not hear TOGURI'S voice sufficiently on the occasion of this interview to state whether she is or is not identical with the individual who made broadcasts under the name of "ORPHAN ANNIE".

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1  
THIS CASE ORIGINATED AT **LOS ANGELES, CALIFORNIA**

REPORT MADE AT <b>PORTLAND, OREGON</b>	DATE WHEN MADE <b>1/26/48</b>	PERIOD FOR WHICH MADE <b>12/3, 4, 5/47 1/2/48</b>	REPORT MADE BY <b>[REDACTED]</b>
TITLE <b>IVA HIRKO TUGURI, WAS</b>			CHARACTER OF CASE <b>ESPIONAGE</b>

**SYNOPSIS OF FACTS:** Several individuals advised they heard Tokyo Rose broadcast on numerous occasions and may be able to identify voice if heard recording of subject's voice. Radiomen assigned Portland Office could furnish no pertinent information concerning broadcasts. **[REDACTED]** believes can identify voice of Tokyo Rose.

-RUC-

**REFERENCES:** Bureau File **[REDACTED]**  
 Los Angeles letter to Bureau dated 12/12/47.  
 Bureau teletype to all offices dated 12/4/47.  
 Bureau letter to Portland dated 1/2/48.

**DETAILS:** AT PORTLAND, OREGON:

**[REDACTED]** telephonically contacted the Portland office and advised he felt capable of identifying the voice of Tokyo Rose.

**[REDACTED]** was interviewed and advised he had been a radio operator aboard the submarine **[REDACTED]** which operated off the coast of Japan. He stated he had heard the voice of whom the Americans referred to as Tokyo Rose about forty or fifty times. However, he didn't make any recordings, but he believes he could identify the voice in the event he heard it again. He further stated were he to hear the subject's voice on a recording, he is positive he could tell whether or not it was the voice he had heard while aboard the submarine.



On December 6, 1947, [redacted] of the University of Oregon Dental School telephonically contacted this office and advised he was a Lt. Colonel of the U. S. Army stationed at the Round Mountain Prisoner of War Camp near Brisbane, Australia, during the war and that he recalled that [redacted] who is now with the [redacted] was the [redacted] and it was his belief that [redacted] had two Army radio operators under his command who used to listen to Tokyo Rose all the time and that possibly one of them made a recording of some of the broadcasts.

[redacted] contacted [redacted] who advised the entire 41st Division used to listen to Tokyo Rose's broadcasts night after night while stationed in the jungle, but he was not aware of any of his boys recording her talks. He further pointed out he personally had heard her as much as anyone he knew, but he did not believe he would be able to identify her voice now that three years had passed.

The writer recontacted [redacted] who advised he would furnish no further information concerning the above subject.

On December 3, 1947, one [redacted] telephonically contacted this office and stated possibly he could identify the voice of Tokyo Rose.

The writer interviewed [redacted] who advised he had served aboard the battleship South Dakota off the coast of Japan, that between July 10 and August 15, 1945, he first heard the broadcast of Tokyo Rose and that he continued to hear them every morning thereafter. [redacted] stated that if he should hear subject speak he could definitely state whether or not it was the voice of the person he heard when serving on the battleship.

[redacted] who had advised this office that he had heard the voice of Tokyo Rose, was interviewed and he stated that while assigned to the 20th Construction Group of the Seabees on Woodlark Island he first heard the voice of Tokyo Rose between July 15 and 27 1943, and that he heard the broadcast almost daily thereafter. [redacted] was of the opinion that should he hear the subject's voice on a recording he could tell whether or not it was the voice he heard while on Woodlark Island.

[redacted] who regularly contacts this office with information concerning [redacted] again appear at the office on December 8, 1947, and advised that he served in the armed

[REDACTED]

forces in the Eastern Theatre and had heard Tokyo Rose on numerous occasions.

[REDACTED]

As requested in referenced letter to the Director from Los Angeles, the following radio men connected with the Portland Office were interviewed, but all stated they either had not heard the broadcast or they didn't feel they could identify the voice:

[REDACTED]

AT EUGENE, OREGON:

Referenced Bureau letter dated January 2, 1948, forwarded a copy of a letter from [REDACTED] Eugene, Oregon, who advised he believed he could identify Tokyo Rose.

[REDACTED] advised SA [REDACTED] that he had been a Sergeant in the 6th AAF Radio Squadron Mobile stationed near Calcutta, India, September, 1944, to March, 1946. He advised he usually listened to the broadcast featuring a woman known to the American soldiers as Tokyo Rose over that period although he was not assigned to monitoring. He advised he had distinguished about five different female voices on this program and had at one time heard all five on the same broadcast. He stated he believed he could identify the voice of the woman who made a majority of the broadcasts in the event he heard her voice again. He could not recall any name given by any of the women, although the one referred to by him as Tokyo Rose indicated she was well acquainted in the United States.

-REFERRED UPON COMPLETION TO OFFICE OF ORIGIN-

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **[REDACTED]**

REPORT MADE AT <b>LOS ANGELES</b>	DATE WHEN MADE <b>1-30-48</b>	PERIOD FOR WHICH MADE <b>1-12, 17, 19-48</b>	REPORT MADE BY <b>[REDACTED]</b>
TITLE <b>IRVING R. PUGH, was.</b>			CHARACTER OF CASE <b>REASON</b>

**SYNOPSIS OF FACTS:**

**[REDACTED]** photo taker, **[REDACTED]** N. Y., war-time correspondent for "Look" magazine, states he photo graphed subject in Tokyo, but that his conversation with her was "casual and did not pertain to her broadcasting activities". **[REDACTED]** states subject was interviewed or contacted by numerous newspaper men in Tokyo in the fall of 1945. **[REDACTED]** student, Syracuse University, Syracuse, N. Y., Army veteran, heard broadcasts of IRVING R. PUGH two or three times weekly from 1-2-44 to fall of 1944 at New Guinea and Philippines; stated he believes he can recognize her voice; has diary containing one direct quotation and several notes on other broadcasts. **[REDACTED]** stated J. MURAKAMI, Japanese naval officer, of Fujisawa, Kanagawa, Japan, knew IWA D'ARQUINO personally.

- RUC -

**Reference:**

Bureau teletype to all SACs dated December 4, 1947.  
Letter from Cleveland to Bureau dated December 31, 1947.  
Letter from Los Angeles to Bureau dated January 7, 1948.

**Details:**

ARVING R. PUGH, was.:

**[REDACTED]** commercial photographer, **[REDACTED]** advised that while in the United States Army, he was a correspondent for "Yank"

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magazine, in which capacity he photographed the subject, "TOKYO ROSE" in Tokyo in the fall of 1945. [redacted] advised that any conversation he had with the subject was of a casual nature, pertaining to the taking of her picture, and had no bearing on her alleged propaganda activities.

He advised that LAM ERAMER, also a "Yank" correspondent, interviewed the subject in early September of 1945, the results of this interview being set forth in an article in the October 19, 1945, issue of "Yank". [redacted] stated that he understood subject had previously been interviewed at some length by CLARK LEE, Hearst correspondent, who made a contact with the subject for her life story, but that LEE was forced to withdraw from the contract, inasmuch as his employer, Hearst, declined to publish the story. The results of these interviews with subject are set forth in his book, "One Last Look Around". [redacted] advised that ERAMER at the present time is a free lance writer for magazines such as "Salute" and the "Atlantic Monthly". He pointed out that a good many members of the press corps in Tokyo met or interviewed the subject, among them TOM HANE, of 622 West 114th Street, New York City, and HARRY HENSLING, Associate Editor of Cosmopolitan Magazine.

[redacted] stated further that he had no scripts of any broadcasts made by the subject, and that it was his understanding that a Japanese, one SAJI MURIKAWA, had written a number of her scripts. He stated that he had no information concerning movies reportedly made of the subject, and suggested that if any had been made, [redacted] or [redacted] both of the United States Army Signal Corps Photographic Laboratory stationed in Tokyo at the time would no doubt have information concerning them.

AT SYRACUSE, NEW YORK:

The following investigation was conducted by Special Agent (A)

[redacted] student at Syracuse University, who resides at the David M. Hill House, 305-307 Waverly Avenue, while at school, and whose home address is [redacted] New York, gave the following information. As a technical sergeant, [redacted] he heard broadcasts of TOKYO ROSE from the time he landed in New Guinea on January 29, 1944, until the fall of 1944, while he was stationed in New Guinea and in the Philippines. He usually heard her broadcasts between 7 and 10 P.M. about two or three times a week, and believes he could recognize her voice. During the time he heard these broadcasts, he made several entries in a diary, which he still has in his possession, concerning the broadcasts. Entered under date of April 4, 1944, 10:30 P.M., he noted the following direct quotation:

"We wish to be good neighbors to you, just as soon as you stop your opposition of our liberating other nations."

He also made notations, though not direct quotations, to the effect that [redacted] said: "We are well aware your outfit is ready to make an attack on — (naming certain positions) —". At other times, she frequently introduced her statements with a remark to the effect: Now for a little propaganda —.

[redacted] stated that while he was in Japan, he met a Japanese Naval Officer, J. NAMAMURA, who told him his address was 2473 Aogunuma, Fujisawa, Kanagawa, Japan. This Japanese, said [redacted], was attached to his company as an interpreter, and had told [redacted] he was a good friend of the family of IVA D'AMORINO, and would have taken [redacted] to the prison at Yokohama to meet her, had not [redacted] been shipped home. [redacted] suggested that perhaps if J. NAMAMURA could be located, NAMAMURA could give some information about IVA D'AMORINO.

[redacted] will be at his home from January 23 to February 8, 1948, after which time he will be at Syracuse University.

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

ADMINISTRATIVE SHEET

No leads are being set out to interview individuals mentioned in this report, inasmuch as the Albany Office is not aware of the scope of the investigation already conducted in this case.

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

PX

FILE NO.

REPORT MADE AT <b>PHOENIX</b>	DATE WHEN MADE <b>1-23-48</b>	PERIOD FOR WHICH MADE <b>1-23-48</b>	REPORT MADE BY [REDACTED]
TITLE <b>IVA HENKO TOURRI, was.</b>			CHARACTER OF CASE <b>TRIASON</b>

**SYNOPSIS OF FACTS:**

[REDACTED], Phoenix, Arizona, informs he has no information concerning subject, better known as TOMYO ROSE. Furnishes information concerning AXIS SALLY, whom he claims is identical with WEDGE and MINERD GILMS.

- RUC -

**REFERENCE:**

Bureau file [REDACTED]  
Letter from Boston to Phoenix, 1-13-48

**DETAILS:**

Questioned concerning subject, who is better known as TOMYO ROSE, [REDACTED] stated that he did not listen to broadcasts originating in Japan, but spent most of his time listening to broadcasts from the European theater.

Questioned concerning AXIS SALLY, [REDACTED] stated that AXIS SALLY is one and the same with MINERD or MINERD GILMS, and that it was his understanding she was originally from Portland, Maine. He states that he heard AXIS SALLY's broadcasts regularly from a Berlin station during the war and that broadcasts from this

station would commence at 7 P.M. Eastern War Time and conclude at 1 A.M. Eastern War Time. From 7:00 P.M. until 9:00 P.M. he received the broadcast over the 31 and 41 meter bands, that from 9:00 P.M. until 1:00 A.M. the following morning everything came over the 41 meter band.

██████████ stated that HIGGS, the name by which he knew her best, had no regular time, but that normally she would broadcast once every night, and that her broadcast would come on the second fifteen minute period of the hour. He stated that the first fifteen minutes of every hour was used for news and furnishing the names of five American prisoners of war. The second fifteen minutes of the hour was devoted to news commentators and the last half-hour was devoted to musical or dramatizations. ██████████ stated that HIGGS did most of the interviews with the American GI's, and that she also gave medical reports concerning them. He recalls also that he heard her take part in a dramatization, however he is unable to recall any of the specific material that she broadcast.

In connection with the broadcasting of medical reports by HIGGS, ██████████ stated that she would generally give the name of the GI, his Army serial number, and then his local home address in the United States. That in interviews she would always inquire as to their home address in the United States and inquire as to how they were being treated, whether they were well fed and and invariably she would refer to some prominent land mark in the town or city claimed by the American prisoner of war as his home. ██████████ stated that HIGGS seemed to be very familiar with nearly all of the large size cities and towns that prisoners of war mentioned.

██████████ stated that he gathered from the prominent position that HIGGS was given on broadcasts originating in Germany, she was once of the high-lights of the program. He stated that there was no question in his mind that he would be able to recognize her voice. He states that he made no recordings of any of her broadcasts.

REFERRED UPON COMPLETION TO OFFICE OF ORIGIN



## FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

NY

FILE NO.

REPORT MADE AT NEW YORK	DATE WHEN MADE 2-5-48	PERIOD FOR WHICH MADE 12/4, 9-13, 22, 23, 24, 30/47; 1/5, 21-24, 27, 28/48	REPORT MADE BY [REDACTED]
TITLE IWA HIUKO TOSURI, was: Tokyo Rose, Orphan Annie, Ann			CHARACTER OF CASE TREASON

## SYNOPSIS OF FACTS:

[REDACTED] Former AAF Lieutenant and [REDACTED] 883rd Bomb Squadron, on Saipan from 11/17/44 to 6/5/45, advised that TOKYO ROSE in broadcasts referred to and predicted impending Japanese aerial attacks on Saipan and referred to the B-29 project of the 73rd Bomb Wing on Saipan. Recalls her broadcasts predicting attacks which were verified and a specific threat of gas attack which had definite psychological effect on personnel. Further recalls TOKYO ROSE'S broadcasting names of missing AAF personnel and stating they would get others. Many times she referred to groups of the 73rd Bomb Wing in derogatory fashion, calling them "dogs" and "beasts" and alleging that they had missed their targets and had hit churches and orphanages. [REDACTED] also recalled a broadcast sometime after 12/10/44 heard by some officers, one of whom, upon hearing of capture of one of his friends and gathering from the inflection in TOKYO ROSE'S voice that he and others were being subjected to actions contrary to recognized rules of warfare, jumped forward in an attempt to attack radio. [REDACTED] believes he can identify voice of TOKYO ROSE,

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stating that to his knowledge during his stay on Saipan it was always the same female voice broadcasting which was identified by personnel as TOKYO ROSE. [REDACTED]

[REDACTED] among Army personnel which entered TOKYO in advance of U. S. Army, met "BUCKY" HARRIS, half Japanese, who offered to aid in locating TOKYO ROSE, stating he knew her well and had worked with her in preparing programs. HARRIS presently believed connected with public relations office of First Cavalry Division in Tokyo. Recalls meeting TOKYO ROSE through HARRY T. BRUNDIDGE, a correspondent who took [REDACTED] and a Lt. [REDACTED] to take photographs of subject. [REDACTED] has no recollection of interview other than exchange of greetings. Although [REDACTED] recalls broadcasts by TOKYO ROSE, he cannot presently state if voice on radio was identical with voice of girl he met through BRUNDIDGE in Tokyo. He does not believe the broadcasts adversely affected morale of U. S. troops. [REDACTED]

[REDACTED] recalls broadcasts of TOKYO ROSE but not positive he could identify voice. States it was always the same female voice. Recalls her dwelling on hardships of troops while boys at home were having it "soft." Does not believe it affected morale generally. Interviews of former armed forces personnel who communicated with New York Office set out.

P

REFERENCE:

Bureau File No. [REDACTED]  
Bureau teletype 12/4/47.  
Bureau letter 12/19/47.  
Birmingham letter to Bureau, 12/19/47.  
El Paso letter to San Francisco, 12/20/47.  
Cleveland letter to Bureau, 12/31/47.  
Washington Field letter to Pittsburgh, 1/5/48.  
Los Angeles letter to Bureau, 1/27/48.

DETAILS: AT NEW YORK, NEW YORK

who is employed at [REDACTED] telephonically contacted the New York Office and offered to furnish information regarding the activities of TOKYO ROSE when he, [REDACTED] was [REDACTED] of a squadron of the U. S. Army Air Force while at Saipan.

[REDACTED] was interviewed by Special Agent [REDACTED] and the writer. He advised that he had Army Serial Number [REDACTED] and attained the rank of [REDACTED] of the Air Force. He was [REDACTED] to the 883rd Bomb Squadron of the 500th Bomb Group, 73rd Bomb Wing. He furnished the following signed statement, the original of which is being forwarded to Los Angeles, the office of origin.

New York, New York  
December 19, 1947

Statement of [REDACTED]

Present: Special Agent [REDACTED]  
Special Agent [REDACTED]  
Stenographer [REDACTED]

" I, [REDACTED], hereby make the following voluntary statement to [REDACTED] and [REDACTED] who have identified themselves to me as Special Agents of the Federal Bureau of Investigation. No threats or promises have been made to me to give this statement and I realize it may be used in a court of law.

"Questions by [REDACTED]

"Q: Did you serve in the military forces of the United States and what rank did you hold during the late war?

"A: I served in the military forces of the United States between the dates of September 18, 1942 and March 26, 1946. [REDACTED]

[REDACTED] As an officer, I was [REDACTED] of the 883rd Bomb Squadron, 500th Bomb Group, 73rd Bomb Wing. I was on Saipan on active duty with this organization from November 17, 1944 to June 5, 1945.

"Q: Did you listen to broadcasts on Saipan emanating from Radio Tokyo during which a female announcer known as 'Tokyo Rose' broadcast?

"A: It was our occasion subsequent to approximately November 22nd, to listen to Radio Tokyo at about 2:00 to 3:00 P.M. each afternoon. This was normally an informal gathering of officers in various states of dress. Actually it was our only relaxation during this period.

"Q: How frequently did you listen to the broadcasts of Tokyo Rose?

"A: I listened to the broadcasts of Tokyo Rose practically every day during a period of November 22nd, to and including about January 1. This was the interval of time during which we were subjected to various types of strafing and bombing raids around the clock. [REDACTED] I presumed it to be my duty to be current on any hints which she might indicate to us on Saipan.

"Q: Did Tokyo Rose in her broadcasts refer to impending aerial attacks on the part of the Japanese forces on the Island of Saipan.

"A: Yes. Tokyo Rose did refer to impending air raids against our forces on Saipan. It was her occasion to play a recording of "In the Valley", which I recall as associated with Methodist Church choral singing or service singing. As I recall, this was her definite identification to us that she would talk to us directly as an organization.

"Q: Do you mean that she referred to the 883rd Bomb Squadron by designation over the air?

"A: As I recall, she never referred to our particular organization as a squadron. However, our billeting area of the entire 73rd Wing was along the sea resembling somewhat of a valley. This is the fashion in which she identified our wing and our entire project on Saipan as the boys in the valley.

"Q: Did she always use the recording of "In the Valley" in connection with her broadcasts?

"A: Yes, she did use this recording at all times to identify our B-29 project on Saipan. However, during latter parts of her broadcast, she might refer to the organization extemporaneously without using this recording. However, it was a formal occasion that subsequent to this recording she definitely spoke to us as an organization.

"Q: Do you recall any specific instances in which Tokyo Rose referred to operations taken or to be taken by the Japanese forces against Saipan Island or your particular group?

"A: In and about the date subsequent to November 22, Tokyo Rose did mention that she would or the Japanese Armed Forces would pay us a visit at specific times during this bombardment period to January 1, 1945. It was our occasion in listening to her information to acknowledge these statements as truisms inasmuch as we were attacked almost within five hours of the time she would tell us. At first our small group of listeners regarded this entire program and predictions as humor. It was our occasion to laugh and joke and refer to Tokyo Rose as a crackpot, etc. However, since our strafing and bombing attacks by the Japanese Air Force were of such a precise nature consistent with her broadcasts, we became very serious and on edge relative to forthcoming attacks which she predicted. On one occasion, even though the entire organization in accord with Army instructions and combat orders was entirely prepared for gas, she did mention that we would be subjected that evening to a gas attack. This as

"I recalled, had a definite psychological effect upon our personnel. [redacted] it was my occasion to convey this information immediately to the commanding officer. The reason for my concern at this time, was in view of the former attacks being practically on time following the time of her predictions. On this occasion, I conveyed the information to our [redacted] and also [redacted]

[redacted] I immediately alerted our command for such an attack and subsequently we received top secret information from higher echelon that this type of attack would transpire. This had an immediate effect upon all our personnel, necessitating fitting of gas masks, checking of gas equipment, checking of area gas alarms and all precautions relative to the attack. As I recall, the normal actions of the organization were upset but we were prepared and resolved for any type of attack. By this I mean that personnel who were regarded as normal in action against the enemy, had an appearance of inquisitiveness and the normal question in all buff sessions during the afternoon was "Do you think they will do it?" As I recall, I had more formal questions put to me that afternoon relative to this type of attack than during my period of service during combat. From this I drew the conclusion that our personnel was very much on edge and it necessitated my going to the commanding officer and making this fact known. However, the commanding officer was very much aware of the existing tension throughout the entire area and especially with certain of our personnel.

"Q: Do you recall the approximate period of time when the prediction of a gas attack was made by Tokyo Rose and the preparations to meet the gas attack were made by your group?

"A: I would say this time was the period between December 5, 1944 and December 23, 1944.

"Q: Will you explain the actions of the personnel in your group following the announcement of Tokyo Rose that your area would be gassed with particular reference to the tension of the men as explained by you previously?

"A: As I recall, it was my duty to advise all personnel of formal actions during alerts and attacks if necessary to do so. On this day, we did post on the bulletin boards for all personnel, standard operating procedure of the Armed Forces against this type attack. Also, I did advise personnel certain of the personnel who would be on assigned duty during this interval. However, the other personnel who had no assigned duty subsequent to sundown, were very much perplexed as to what would be the best position

"them during such type of an attack. Many times the question was asked would the best place be in the caves or stay up in the area around our fox holes. From this reaction of the personnel, I could conclude that our morale during a combat attack could not be normal, because of the forthcoming gas attack; personnel who I presumed to be hardened to combat duty seemed to indicate to me an extreme amount of anxiety.

"Q: How long would you say this tension among the personnel lasted?

"A: I would say this tension among the personnel lasted approximately two to three weeks.

"Q: You stated that prior predictions of Tokyo Rose relative to attacks had been verified. Do you recall the time or times when such predictions were verified?

"A: Approximately November 27, 1944, shortly after midnight, we were subjected to low flying Japanese planes over our bivouac area. During that same day, at approximately 12 noon, we were subjected to our most severe attack. As I recall, there were innumerable Japanese planes over our section of the island. Also, on November 29, 1944, in the early morning, we were subjected to a bombing attack. Then again, on the anniversary of Pearl Harbor, that is December 7th, we were subjected during an early morning hour to various types of Japanese aircraft at various levels or altitudes. During the Christmas week period, December 23, 25 and 26, we were subjected to various types of attack consisting of strafing, bombing. To the best of my recollection, all of these attacks were predicted by Tokyo Rose and transpired approximately 24 hours subsequent to her broadcasts.

"Q: Could there be any official record maintained by the Army of these attacks to your knowledge?

"A: Yes. The dates of these attacks can be verified by referring to the Morning Report, M.D.A.M.C. Form #1, of the organizations on Saipan, which reports are in the office of the Adjutant General in Washington.

"Q: Do you recall any instances where the broadcasts of Tokyo Rose visibly affected one or more of the personnel in your group?

"A: Yes. Sometime after December 10, 1944, we had the occasion to sit in a quonset hut listening to the radio on Tokyo Rose. As I remember, there were approximately 20 to 30 officers in various stages of dress assembled. On this specific occasion, one officer was drinking a warm bottle of beer.

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and was very much relaxed. However, Tokyo Rose mentioned certain persons of our wing by name, whom she stated were in Japanese hands as prisoners of war. From her inflection of voice, we definitely understood that the personnel were probably being subjected to actions of war fare not acknowledged by the Geneva Conference. At this moment, the young officer to my right, whose name I do not recall, jumped upon his feet and moved forward throwing a beer bottle at the radio and endeavored to attack the radio with his hands. He was immediately set upon by his friends and quieted. Thereupon, we turned the radio off. Later in the day, I was informed that he recalled one of the fellow's names who Tokyo Rose had said was a prisoner of war. Inasmuch as this prisoner of war was such a close associate to my friend, this was the reason for his actions at the time.

- "Q: Can you recollect any of the statements made by Tokyo Rose in which she referred to the activity of members of your group on flying missions?
- "A: To the best of my knowledge, on several occasions she referred to our organization, that is, organizations within the 73rd Wing, in a derogatory fashion subsequent to a raid by our forces which may have transpired a day or two previously. Many times I recall her talking approximately as follows: You dogs, you beasts, you were up over Tokyo last night. You did not hit your target. For your information, you bombed such and such a church, such and such an orphanage. Many of you turned over Tokyo Bay and did not follow your leaders across the target. However, they may not know this.
- "Q: Did Tokyo Rose ever specifically mention the names of officer personnel that the Japanese would like to "get"?
- "A: Yes. I believe she mentioned names of officer personnel within our wing by saying that some day we will have you the same as we have so and so, mentioning the names of missing crew personnel.
- "Q: Insofar as you yourself personally know and taking into consideration only the broadcasts of Tokyo Rose made by you, did her remarks affect the morale of the personnel within your immediate group in any way?
- "A: Yes. Her remarks had a definite influence upon my immediate associates and also the personnel of the organization which was adverse. At first we regarded all of her remarks in a casual and informal manner, actually deriving pleasure and relaxation and a good part of humor from them. As our work in the theatre progressed and our missions became more rapid



"and our crew losses began to add up, I could notice a definite change in the reaction of the personnel while listening to these broadcasts. Subsequently, we were so gripped by our losses, it was considered wiser to skip the whole thing, not pay any attention to her broadcasts, not have the radio on because we felt it would just upset us personally and just make things a little more difficult than they actually were. In particular I felt and we felt that her predictions had been so precise within time intervals mentioned that the humor, the frivolity and the pleasure derived from these broadcasts were taking on a new meaning and were too specific and too upsetting to acknowledge.

"Q: Was the voice of the girl known as Tokyo Rose always the voice of the same woman or do you believe it to have been the voice of more than one woman?

"A: During the interval to which I listened to all these broadcasts, I presumed the voice to be of a single nature, some person broadcasting, and I also wondered at many times who this person could be. I could recall the voice seemed cultured and at the same time, I was of the belief that it was awfully difficult for her to endeavor to be severe in her wording and broadcasting. In this fashion, I definitely remember that the crowd would kid that she seemed upset more herself than we were.

"Q: Can you describe the type of voice possessed by Tokyo Rose?

"A: I would say her voice in normal speech was probably above the tone of an alto and when she seemed to generate enough anger her voice took on the sound of guttural effects. At these times, she was not too distinct in her broadcasts. Her command of English I felt at all times was in good form and that many times her Japanese accent was in wonderment to me. It seemed pretentious.

"Q: When listening to the program on which Tokyo Rose appeared, was she ever introduced by any name?

"A: As I recall the broadcasts, they usually began with a fanfare of Japanese military music and also at no time was there a formal presentation of a person as Tokyo Rose. However, usually after this fanfare stopped this feminine voice sounded off and consequently in her first few words we could pick up her train of thought as to who she might be referring in her subsequent discussion. As I mentioned previously, before she addressed our organization in her interval of broadcasts, the recording "The Voice in the Valley" was played and at this time we knew we were in for an harangue by Tokyo Rose.

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[REDACTED]

"Q: Where did the name Tokyo Rose originate?

"A: To the best of my knowledge, it was handed down to us by other personnel in and about the Pacific area and we presumed that this announcement at all times was Tokyo Rose. Also, if my memory serves me correct, she would end her broadcasts by saying, this is Tokyo Rose and good night and try and sleep if you can.

"Q: Do you believe you may be able to identify the voice of the girl known as Tokyo Rose.

"A: I think I may be able to identify it.

I have read the foregoing statement in question and answer form consisting of this and five other pages and I state it is true and accurate to the best of my recollection.

/s/ [REDACTED]

"Witnesses:

/s/ [REDACTED] FBI, NYC  
/s/ [REDACTED] FBI, NYC."

[REDACTED] furnished the names of three officers who were on Saipan who might have additional information to give concerning the circumstances related by him. Appropriate leads are being set out to locate and interview these officers.

[REDACTED] personally visited the New York Office. He advised that he held the rank of T/5 in the Army and was attached to the 11th Airborne Division as part of a photographic team. He was one of the first to enter Tokyo, where he met a Japanese citizen named "BUCKY" HARRIS. HARRIS is part English and part Japanese and he allegedly is still working in an athletic capacity with the Army and is one of Japan's outstanding athletes. HARRIS said he could produce TOKYO ROSE so that [REDACTED] and others could take pictures. Later HARRIS took a party of soldiers through Radio Tokyo and at one point said that there was the place where TOKYO ROSE sat when she broadcast. He also said that he had worked with her many times getting the programs and music together. HARRIS claimed to know TOKYO ROSE very well.

[REDACTED] believes that HARRIS at the present time is with the U. S. Army in Japan and connected with the Public Relations Office of the First Cavalry Division.

Shortly after getting to Tokyo, [REDACTED] related, a Hearst correspondent named BRUNDIDGE (probably identical with HARRY T. BRUNDIDGE) contacted [REDACTED] and Sergeant [REDACTED], an Army photographer attached to the 4026th Signal Photo Battalion, and Lt. [REDACTED] of the same outfit. BRUNDIDGE had them go to the Hotel Imperial, where he introduced them to TOKYO ROSE. He introduced her as IVA TOGURI. [REDACTED] recalls that she had just been married to a Portuguese whose name was unknown to him. [REDACTED] recalls that [REDACTED] took a photograph of TOKYO ROSE. This was the only time he actually came in contact with her. He furnished the New York Office with a photograph of TOKYO ROSE which allegedly was taken by [REDACTED], a correspondent for "Yank." [REDACTED] identified this photograph as being that of the girl he met in Tokyo through BRUNDIDGE and identified as IVA TOGURI and TOKYO ROSE. This photograph and copies being made by the New York Office are being retained in the New York file.

[REDACTED] was recontacted by Special Agent [REDACTED] and the writer. He gave his Army Serial Number as [REDACTED]. He said that he held the rank of T/5 with the Army Signal Corps. He entered Tokyo on August 31, 1945, in advance of the Army together with [REDACTED] and Lt. [REDACTED], all of whom were attached to the 11th Airborne Division.

During this second interview [REDACTED] recalled that BUCKY HARRIS

did assist in locating TOKYO ROSE. HARRIS had been with Radio Tokyo during the war and he said that he had assisted her on numerous occasions during broadcasting on her program. During a tour of Radio Tokyo which HARRIS conducted he pointed out a place which he indicated as being the spot where TOKYO ROSE sat while broadcasting to the American troops. HARRIS made no comments regarding her background and nationality.

related that the early part of September, 1945, BRUNDIDGE took [redacted] and Lt. [redacted] to a room at the Hotel Imperial, which was already occupied by TOKYO ROSE and her husband. BRUNDIDGE asked them to take photographs of TOKYO ROSE. [redacted] recalls that the subject was seated in a chair behind a card table and her husband remained in a corner. She exchanged greetings with the soldiers and posed for photographs taken by [redacted]. Little was said during this time and [redacted] recalls that two shots were taken of her.

[redacted] was asked by the interviewing agents if he at that time compared the voice of the girl presented to him as TOKYO ROSE with the voice he had heard over the Tokyo Rose broadcasts in the Pacific. He replied that although he had heard the broadcasts of TOKYO ROSE at the time the photographs were being taken he did not make any comparison of the voice of the girl before him with that of the speaker who identified herself as TOKYO ROSE on the air. He cannot state now if the two voices were identical. He said he just took it for granted that the girl presented as TOKYO ROSE was the one he had heard on the broadcasts. [redacted] never heard TOKYO ROSE broadcast more than five or six times; however, he believes he could identify her voice at the present time from a recording. He heard her while in Munda, New Georgia, the Solomon Islands and also on ship board. He described her voice as being smooth and said that apparently she made an effort toward that end. It was a well modulated voice with an attempt to make it sound "sexy."

[redacted] recalls that after playing a dance number, for example, she would state, "What do you think your girl is doing tonight?" He further recalls that at one time about the beginning of 1944 in March or April of that year the subject broadcasted that some particular island was going to get a "pasting" that night. It was [redacted] impression that the subject did not adversely affect the morale. He thought that she was more of a "lift" and that the boys enjoyed her program. He said that he heard the broadcasts between the hours of 6:00 and 8:00 P.M. and it always appeared to him that the girl speaking who was identified as TOKYO ROSE was always the same.

[redacted] New York City, telephonically contacted the New York Office and advised that he was a Reserve Colonel in the U. S. Army.

had spent four years in the South West Pacific and had been on General MacArthur's staff. He stated that he did not believe he could identify TOKYO ROSE'S speaking voice, but thinks he could identify her radio voice.

██████████ was interviewed by Special Agent ██████████ and the writer and advised that he had been a colonel with the Inspector's Department. His Army Serial Number was ██████████. He was in the Pacific area from June 14, 1942, when he was in Brisbane, Australia, until December, 1945. He was also connected with the General Headquarters in Tokyo.

The photograph made available by ██████████ was shown to ██████████ and he identified it as being similar to a photograph of TOKYO ROSE circulated by the Public Relations Office in Tokyo. ██████████ thought he might be able to recognize the radio voice of TOKYO ROSE. He said he first began listening to her regularly sometime about December 1, 1943, and listened until June, 1945. He said that as far as he could tell there was always one female voice broadcasting and he thinks he could recognize and pick out this voice from a half-dozen different voices.

██████████ could not recall any specific words of a treasonable nature uttered by the subject, nor could he identify or recall any themes used by the subject over her broadcasts. He recalled isolated instances in which TOKYO ROSE dwelt on the hardship endured by the boys in New Guinea while the boys at home were having it soft. Then she would play some number and songs which recalled home to the listeners.

Regarding the effect on the morale of these broadcasts, ██████████ stated that the majority of the boys laughed at the thought of the program's trying to affect them. As a general rule he did not think the broadcasts of the subject affected the morale of the men but he can't recall any specific instances one way or the other.

██████████ recalled that the men in the Pacific referred to the subject as "TOKYO ROSE" but he could not recall the names of "ANNIE" and "ORPHAN ANNIE." She broadcast over Radio Tokyo and followed or preceded a political or propaganda broadcast. She spoke perfect English, but was never introduced by name. He only recalls the identifying words "This is Radio Tokyo." ██████████ identified the voice of TOKYO ROSE as that of a "rich contralto" which was smooth flowing and said that the subject had a good command of English. She never identified herself as an American citizen, nor did she state that she wished the United States to lose the war or Japan to win. ██████████ stated that hers was the best program in the Pacific until the armed forces radio began broadcasting.

[REDACTED] recalled that from October, 1944, to April, 1945, made a six months' tour of all of the bases in New Guinea following "orders" from G.I.'s under the orders of the Chief of Staff, General Marshall. His duty was to check morale. However, he never came across any adverse effect on the morale of the troops as a result of the Tokyo Rose broadcast. He mentioned, though, that at this time the armed forces radio was operating, which had an effect on the conditions he found.

[REDACTED] was interviewed at his place of business, [REDACTED] New York City, following telephonic request to the New York Office. [REDACTED] believes he can identify the voice of TOKYO ROSE. He first heard her following his landing on Tarawa on December 3, 1943. He is a member of the Marine Corps and has serial No. [REDACTED]. He recalls that the day of the landing, December 3, 1943, he heard a broadcast by TOKYO ROSE advising them as follows: "You took the island of Tarawa, which we thought was impossible--don't get too high hat, we'll be back to have Christmas dinner with you." The following night she announced that a raid was to take place, which fact was verified. In a later broadcast [REDACTED] recalls hearing the subject state that 70,000 American troops had been lost in India and China. However, [REDACTED] did not believe that the statement made by TOKYO ROSE affected the morale of the troops. He said he heard her about ten times distinctly, his main purpose in listening to her being to get the musical programs. He last heard her in March, 1945, and he said that it was the general impression of some of the soldiers that the girl broadcasting as TOKYO ROSE was in fact ANELLA BARNETT.

[REDACTED] was interviewed at his place of business, [REDACTED] New York City, following a telephonic request of the New York Office. He advised that he had been a radioman, third class, on board the U. S. Navy [REDACTED] in the Pacific Theater from May, 1944, to the end of the war. He said that he had heard TOKYO ROSE'S voice on numerous occasions and felt sure he could identify her voice. He heard her from the middle of 1944 until the summer of 1945.

[REDACTED] recalled that sometime in October or December of 1944 the subject addressed a specific Seabee group building a radio tower in Leyte. She said, "We are not forgetting that radio tower being put up in Leyte. You can expect a visit on Christmas Eve." According to [REDACTED], he heard later on that the particular installation being built was bombed as predicted by TOKYO ROSE.

[REDACTED] recalls that during her broadcasts TOKYO ROSE would

play a record and then would inquire of the listeners what their girl friends were doing back home. It was the impression of [REDACTED] that this type of broadcast did affect adversely the morale of the troops but he has no specific cases to illustrate this impression. As far as he was concerned, it didn't adversely affect his morale.

He does recall, however, that she did state on one occasion that the invading armies of Japan would land on the West Coast of the United States. [REDACTED] states that he heard TOKYO ROSE'S voice on the broadcasts about twenty times. It was his impression also that TOKYO ROSE in fact was ANNEA BARNETT. [REDACTED] advised that his Navy serial number was [REDACTED]

[REDACTED] New York City, was interviewed at his place of business, [REDACTED] New York City, following a telephonic request of the New York Office. [REDACTED] advised that he believed he could identify the voice of TOKYO ROSE, as he had heard it a number of times. He was connected with I Company, Second Battalion, First Marine Division, Marine serial No. [REDACTED]. He first heard her on November 10, 1942, while on Guadalcanal. The last time he heard her was in December, 1942. He heard her about eight times in the evening about 7:00 P.M.

[REDACTED] recalls the subject's stating a few times that San Francisco was bombed and that the Japs had scored a number of hits on Los Angeles. She also stated that Seattle had been bombed and that "our planes were going to Reno and farther east. [REDACTED] recalls that the subject referred to herself as "ROSE" and "TOKYO ROSE," but does not recall her addressing his unit or other Americans on the island of Guadalcanal.

[REDACTED] said that on one broadcast the subject mentioned that one of Kaiser's shipyards on the West Coast had been demolished. He said that the morale of the men on Guadalcanal was definitely affected when they heard that our cities were being bombed and they appeared to be worried. Further cause for their worry was that mail did not arrive at Guadalcanal for about two months, which led the men to believe that there may have been some truth in the Jap statements regarding the bombing of the West Coast of the United States.

[REDACTED] said that one Marine Colonel tried to counteract the effect of this propaganda by advising the various company officers to address their men and tell them of the falsity of the statements made by TOKYO ROSE. [REDACTED] said that a number of the men who came from the State of Washington were visibly affected when they heard that the City of Seattle had been bombed. It was his conclusion that her broadcasts had definitely affected

[REDACTED]

the morale of some of the men.

[REDACTED] described the subject's voice as having a slight Japanese accent but said that it was not too noticeable. Her English was described as being remarkable and fluent. [REDACTED] said that she had a high, well modulated voice.

[REDACTED] New York, was interviewed following telephonic request at his place of business, [REDACTED] New York City. [REDACTED] was with the Army and had Army Serial No. [REDACTED]. He was in the Pacific from May, 1943, to October, 1945, and he first heard the subject's broadcast at Port Moresby, New Guinea, in October or November of 1943. He had no specific recollection of anything she said over her broadcasts and he believed that he might be able to recognize her voice. He said that the boys in his outfit seemed to enjoy listening to her and found her entertaining. As far as he could see she had no effect on the morale of the troops.

[REDACTED] New York, was interviewed at his place of business, [REDACTED] New York City. He advised that he had Army Serial No. [REDACTED] and had the rank of sergeant T/4 in the Signal Corps. He served in the Pacific from November, 1943, until November, 1945. He said he never heard any broadcasts of TOKYO ROSE. However, he happened to be in Tokyo just prior to the surrender and prior to the entry of U. S. troops into that city. He recalls that a few days prior to the arrival of American troops one BRUNDIDGE of the Cosmopolitan Magazine asked him to take a photograph of a person whom he, BRUNDIDGE, had previously met. Thereupon BRUNDIDGE took [REDACTED] and Lt. [REDACTED] to BRUNDIDGE'S room at the Hotel Imperial. There they took the photographs of a person whom GUYON did not recognize. No conversation ensued that he recalls and he advised that no statement of any kind was taken from the girl whose photograph was taken. [REDACTED] states that about a week later the Army held a press conference at which time a girl who was presented as TOKYO ROSE was present and was interviewed by the correspondents present. This interview occurred at the CID Headquarters in Tokyo.

[REDACTED] was shown a photograph of TOKYO ROSE which had been furnished by [REDACTED] and he identified her as being the girl whose photograph he had taken and the same girl who was present at the interview at CID Headquarters. [REDACTED] had no recollection of what transpired at the conference.

At 3830 Douglaston Parkway, Douglaston, Long Island, efforts



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\_\_\_\_\_ were made to locate Colonel \_\_\_\_\_ with negative results. \_\_\_\_\_ at the above address, advised that he had held that position for the past two years but had never heard of any individual by that name residing at that address.

\_\_\_\_\_, U. S. Public Health Office, Marine Office, Staten Island, informed Special Agent \_\_\_\_\_ that he knew the address of \_\_\_\_\_ to be \_\_\_\_\_. However, no lead is being set out for the Boston Office to interview \_\_\_\_\_ inasmuch as reference letter from the Washington Office to Pittsburgh dated January 5, 1946, reflects that the correct person to be interviewed is \_\_\_\_\_ and a lead to that effect has already been set out by the Washington Field Office for Pittsburgh.

On December 30, 1947, Special Agent \_\_\_\_\_ interviewed \_\_\_\_\_ who advised that he enlisted in the U. S. Army on November 6, 1939, and received an honorable discharge on July 8, 1945, as a Technical Sergeant. His serial number was \_\_\_\_\_ and he stated that he was a tail gunner with the 19th Squadron, 22nd Bombardment Group.

\_\_\_\_\_, while stationed at Fort Moresby, New Guinea, from March 1942, through 1943, heard TOKYO ROSE broadcast. He stated that TOKYO ROSE would broadcast from 8:00 to 8:15 P.M. and would start her broadcast stating "This is your girl friend Tokyo Rose pleading with you to stop fighting." After a few remarks she would then play some popular recordings of Benny Goodman, Connie Boswell, and others. She would sign off at 8:15 P.M., stating again, "This is your girl friend Tokyo Rose signing off from a studio in Tokyo," and that she would be on the following night at 8:00 P.M. Then from 8:15 to 8:30 another announcer would come on and give an English broadcast of Japanese victories and Japanese propaganda.

\_\_\_\_\_ stated that TOKYO ROSE irked and definitely affected the morale of the men. \_\_\_\_\_ stated that her McARTHUR broadcast, as set out below and the constant harping about "how nice it would be to be in the United States with your girl friend" was certainly no morale builder.

\_\_\_\_\_ advised the writer that TOKYO ROSE made the following statements during her broadcasts which he heard:

She stated that the war was a lost cause and that the men left after the Japs got through would be annihilated. She said it was useless to fight, and further that the American troops should ask the office to surrender to the Japs because it was foolhardy to keep fighting for the

Australians, and that the Japs were far superior. She also stated that the Americans were weak and it would be useless to fight on with what the Americans had. She mentioned in one broadcast that SEVERSKY, an American citizen, had designed the Japanese Zero plane, and that this plane was definitely helping the Japs win the war. She continually stated that the war was practically won and that the smart people were going along with the Japs.

██████ recalled one broadcast that referred to a bombardment mission over Leyte the night before. TOKYO ROSE gave the names of some of the fliers that took part in this mission and named some of the planes. She stated the next time that they came over they would not return back to their bases, and that condolences would have to be sent to their parents in America. At this time she also listed some of the fliers' parents' names and their addresses in the United States. ██████ stated that this amazed American troops that she was able to get this information.

██████ further recalled that TOKYO ROSE stated that the people in the United States were on the verge of a revolution because they did not want to be at war with Japan. TOKYO ROSE kept talking about American hamburgers, American drug stores, and "how nice it would be to be coming out of a theatre with your girl friend," and further, "You could be doing this if it wasn't for the war with Japan."

██████ recalled one specific broadcast after General MacArthur had left the Philippines. TOKYO ROSE stated at this time that General MacArthur had deserted his men and that the American troops should surrender and welcome the Japs. TOKYO ROSE mentioned that MacArthur, his wife, his furniture, his son, and the Chinese nurse had left the Philippines. She continued to harp on the fact that General MacArthur was able to take a Chinese nurse and his furniture out of the Philippines and was not taking a soldier in place of the Chinese nurse. ██████ stated that this caused a great deal of comment amongst the American troops.

██████ recalled another time that TOKYO ROSE mentioned the airplane called "The Tabash Cannon Ball," and would refer to the Silver Fleet outfit, which was a bombardment group, and would say that this group would be wiped out on their next mission. ██████ recalled another broadcast in which TOKYO ROSE stated some Australian pilots were captured at Newak (?), New Guinea, and that they were beheaded. TOKYO ROSE stated that this would happen to the American fliers if they continued fighting.

██████ stated that he would recognize TOKYO ROSE'S voice if there were any recordings of her broadcasts in 1942 and 1943. He also believes

[REDACTED]

that he would recognize her voice if it were recorded today. He stated that she spoke perfect English with no trace of Japanese, and that her voice had a peculiar tone quality.

[REDACTED] stated that a friend of his, [REDACTED] who resided at [REDACTED] and is employed at the [REDACTED] New York City, also heard many of these broadcasts with him. [REDACTED] believes that [REDACTED] brought a diary back from the [REDACTED] with him and recorded some of the dates of TOKYO ROSE'S broadcasts.

As set out above, [REDACTED] stated that TOKYO ROSE'S broadcast attacking General MacArthur and his leaving the Philippines was the most treasonable broadcast he heard; further, that it definitely affected the morale of the men at the time and caused much discussion.

[REDACTED] stated that he would be willing to testify at any time about TOKYO ROSE'S broadcasts.

- P E N D I N G -

LEADS

NEWARK

At Trenton

Will locate and interview [redacted] phone number [redacted] to ascertain if he was present when HARRY T. BRUNDIDGE interviewed subject at the Imperial Hotel in Tokyo. Will also ascertain any signed statement was obtained from the subject by BRUNDIDGE at this or the nature of any oral statements made, if any.

CHARLOTTE

At Ft. Bragg, N. C.

Will interview Staff Sergeant [redacted] at Ft. Bragg, North Carolina, to ascertain if he can identify subject's voice and if he recalls any treasonable statements uttered by and when same were made.

DENVER

At Grand Junction, Col.

Will locate and interview [redacted] former Captain AAF and Communications Officer mentioned by [redacted] as possibly having some information relative to the broadcasts of TOKYO ROSE while the island of Saipan. [redacted] can be reached care of [redacted]

CHICAGO

At Chicago

Will locate and interview [redacted] Chicago 13, Illinois. He is a former AAF Captain and an Intelligence Officer mentioned by [redacted] as possibly having some information relative to the broadcasts of TOKYO ROSE while on Saipan.

DETROIT

At Perkins, Mich.

Will locate and interview [redacted] former AAF Captain mentioned by [redacted] as possibly having some information regarding the broadcasts of TOKYO ROSE while he was on Saipan.

ST. LOUIS

At St. Louis

Will obtain from Adjutant General's Office morning reports contained on Form No. 1, [redacted] of the 883rd Bomb Squadron, 500th Bomb Group, 73rd Wing, on Saipan Island and review with the intent of verifying the events related in instant report by [redacted]. Will also attempt to obtain the addresses of [redacted] and [redacted] of the above squadron, for interview and confirmation of the statements of [redacted]. Will also attempt to obtain the residence address of [redacted] of the 73rd Bomb Wing in order that he may be interviewed and confirmation obtained of the statements of [redacted].

NEW YORK

At New York City

Will interview [redacted] Bronx 52, New York, business [redacted], New York City, phone [redacted] to ascertain information he may possess regarding transcribed utterances made by the subject.

Will interview RICHARD MENSCHER, 42 West 88th Street, phone TRafalgar 3-0572, or at DISC OF MONTH, INC., 20 East 53rd Street, New York City, phone number PLaza 9-6390, to ascertain if he interviewed TOKYO ROSE or was present during her interview in Tokyo and whether he received from her two or more copies of radio scripts used by her.

Will further ascertain if MENSCHER photographed the subject and what statements she made to him.

Will interview [redacted] New York City, phone number [redacted]

[REDACTED], to ascertain if he were present during an interview of TOKYO ROSE and obtain contents of any statements made by her which he recalls.

Will interview [REDACTED] a resident of [REDACTED] but employed at the [REDACTED] New York City, regarding identifying of the voice and content of radio broadcasts made by subject and also to obtain a dairy maintained by him which recorded some of the dates of TOKYO ROSE'S broadcasts.

Will interview [REDACTED] New York, regarding his activity with Radio Tokyo and whether he participated in the zero hour.

Will further ascertain if [REDACTED] knew subject and whether he ever heard her broadcast and whether he has copies of the scripts or knows of the whereabouts of any scripts used by subjects.

At Elizaville, N. Y.

Will attempt to locate and interview [REDACTED] whose discharge address in 1945 and the address of his parents, [REDACTED] was shown as [REDACTED] New York, Medical records were furnished by the Veterans Administration, Batavia, New York, on October 13, 1945.

At Rt. Vernon, N. Y.

Will attempt to locate and interview [REDACTED] whose discharge address was listed as [REDACTED] New York, as of June, 1945. His parents were listed as [REDACTED] and [REDACTED] and in another instance his mother was listed as [REDACTED] whose address was the same as the soldier's discharge address.

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES, CALIF.**

FILE NO. **[REDACTED]**

REPORT MADE AT <b>LOS ANGELES, CALIF.</b>	DATE WHEN MADE <b>2/9/48</b>	PERIOD FOR WHICH MADE <b>1/31, 2/7/48</b>	REPORT MADE BY <b>[REDACTED]</b>
TITLE <b>IVA IKUKO TOGURI, Was., Mrs. Philip Jairus D'Auino, Ann, Orphan Ann, Orphan Annie, Tokyo Rose</b>			CHARACTER OF CASE <b>TREASON</b>

**SYNOPSIS OF FACTS:**

VELASQUEZ knew IVA TOGURI from 1927 until July, 1941. First heard TOGURI on radio Tokyo in September, 1944, when on Finchhafen British New Guinea and on Leyte in Philippines from October, 1944, to V-J Day. Recognized voice when he first heard broadcasts and told fellow G-I's who refused to believe him. VELASQUEZ identifies recording as being that of TOGURI. The term "Tokyo Rose" was never used by Radio Tokyo and TOGURI identified herself as ANN of Radio Tokyo. Signed statement of VELASQUEZ set out. [REDACTED] and [REDACTED] neighbors of TOGURI did not hear her broadcast. Script from record which VELASQUEZ identifies as being TOGURI's set out.

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**REFERENCES:**

Bureau File [REDACTED]  
Letter from Bureau to Los Angeles dated January 28, 1948.  
Letters to Bureau dated December 26, 1947, and February 5,

**DETAILS:**

VELASQUEZ was interviewed and he furnished the following signed statement, the original of which is being retained in the files of the Los Angeles Office:

"Los Angeles, Calif.  
January 31, 1948

"I, GILBERT VASQUEZ VELASQUEZ, make the following statement

to CHESTER C. ORTON whom I know to be a Special Agent of the Federal Bureau of Investigation. I am willing to testify in Court as to the facts made by me in this statement and I am willing to testify against IVA IKUKO TOGURI.

"I was born on September 9, 1922 in Los Angeles, California and presently reside at 1121 Spence Street, Los Angeles 23, California, telephone number ANgelus 27234. I was inducted into the United States Army December 4, 1942, and was honorably discharged on January 20, 1946. I had Army Serial Number 39547190. I was married in Los Angeles on October 27, 1946.

"While I was a boy I lived at 11634 Holmes Avenue, Watts (Los Angeles), California for a period of twelve years prior to 1938 and in that year I moved with my family from that address to 933 Foster Road, Downey, California. I first remember meeting IVA IKUKO TOGURI in about 1927 and I saw her many times each week from 1927 until she left for Japan in the first part of July, 1941. During that period of time IVA IKUKO TOGURI resided with her family at 11630 Bandera Avenue, which is just one block from where I used to live, and during that same period the TOGURI family operated the Wilmington Avenue Market located at 11631 Wilmington Avenue. Wilmington Avenue is the next block to Bander

"I would go into the market every few days and purchase things for my family and little things for myself and while I was in the market I would have conversations with IVA TOGURI and with members of the TOGURI family. For a period of time I went to school with INEZ HISAKO TOGURI at the Willowbrook Junior High School. I never went to school with IVA TOGURI as we were a few grades apart.

"After I moved to Downey, California in 1938 I would drop by the store every once in a while because I was in the area where I formerly lived visiting old friends and acquaintances. I had always been very friendly with IVA TOGURI, her father, her brothers and her two sisters. Her mother, FUMI TOGURI, was an invalid. The last time that I saw IVA TOGURI was in June, 1941, and I heard that she was going to Japan to study about the Orient. I do not recall her saying anything about going over to take care of a sick Aunt.

"Because of the long time that I have known IVA TOGURI and because of the many occasions that I have talked to her, I am able to identify her voice when I hear it.



"After I was inducted into the Army in December, 1942, I was sent overseas on July 11, 1944, and was stationed on the island of Espirito Santo in the New Hebrides. I first heard IVA TOGURI broadcast on September 5, 1944 when I was at Finchhafen British New Guinea and I listened to her every evening for a period of about three weeks until I was transferred. I then went to Hollandia, Dutch New Guinea but I did not hear her there. I was then transferred to the island of Leyte in the Philippines and listened to her broadcasts from October 24, 1944, until V-J Day. On December 31, 1945, I embarked on a ship and returned to the United States. I was discharged on January 20, 1946.

"The first time that I heard the program I told my fellow GIs that I knew the girl but they laughed at me and did not believe me. I told them the same thing on several other occasions but as no one would believe what I said I made no further mention of the fact that I could identify "Tokio Rose."

"Prior to the time that I first heard her program I had heard of Tokio Rose. Tokio Rose was the name given by GIs and members of the Armed Forces to the girl who was broadcasting over Radio Tokyo. The actual broadcast came on every evening at about 7:00 p.m. Finchhafen time. The program started with an announcement that it was Radio Tokyo, and I believe they gave the call letters for the station, however, I do not remember at this time the exact letters. I cannot state that it was JOAK. At first a man would do some announcing and he stated that it was the Zero Hour. This announcement was followed by an announcer who introduced IVA TOGURI. She would not always identify herself but generally she would refer to herself as ANN or ORPHAN ANNIE. She would follow the ANN by saying ANN of Radio Tokyo. At no time on any of the broadcasts I listened to could I remember her identifying herself as TOKIO ROSE and I never recall anyone else on the program, either the announcer or the individuals who gave the commentary or the news identifying her as TOKIO ROSE.

"IVA TOGURI, who announced as ANN or ORPHAN ANNIE, never read any news items and never gave any commentaries. The only thing that I ever heard her do was to announce the musical numbers which were generally popular American recordings. She would make small remarks prior to the introduction of each recording. I do not recall exactly what she said but her chit-chat prior to the introduction of the records often touched on things at home and items which were familiar to many GIs, particularly those from California.

"While I was on Leyte there were some broadcasts on which she did not appear. I do not recall on exactly what day of the